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**WITHDRAWN**





Henry Sturges

# SOPHOCLES

THE PLAYS AND FRAGMENTS.

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PART I.

THE OEDIPUS TYRANNUS.

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# SOPHOCLES

## THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND  
TRANSLATION IN ENGLISH PROSE,

BY

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### PART I.

### THE OEDIPUS TYRANNUS.

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## PREFACE TO THE SECOND EDITION.

IN preparing a second edition of this volume, I have profited by several criticisms with which the work has been favoured, and by various other contributions to the study of Sophocles which have come into my hands since 1883. The modification of detail which is chiefly noticeable in the present edition is the substitution of English for Latin as the language of the critical notes on the text. Without having altered the opinion which I formerly expressed, that Latin possesses unequalled merits for this purpose, I had been led to feel that a combination of Latin critical notes with an English commentary on the same page suffered from a certain want of unity and harmony. There seemed to be also a practical objection, viz., that some readers were harassed by the change of mental attitude involved in turning from a Latin to an English note on the same passage. The intrinsic superiority of Latin as a vehicle of textual criticism could hardly be deemed to outweigh these disadvantages; and it is by this consideration that my choice has now been decided.

The Autotype Facsimile of the Laurentian MS. of Sophocles, published in 1885 by the Society for the Promotion of Hellenic Studies, is by far the most important boon ever conferred on students of the text. A possessor of this perfectly executed and durable photograph commands an aid of indefinitely greater value than the most minute and most exact collation; so far, indeed, as the purposes of textual criticism are concerned, he has the

manuscript itself before him. I have used the facsimile in carefully verifying the report of the Laurentian readings given in my first edition, and on a few points have been enabled to supplement it, or to render it more precise. In this connection I may briefly advert to another point of detail which distinguishes the present re-issue. Some of my friendly critics in Germany have observed that those MSS. which are later than the Laurentian, and which are all more or less signally inferior to it, were reported in my first edition with a superfluous fulness, which somewhat encumbered the critical apparatus, and also tended to obscure the leading facts. The view which, for a long period of time, has been steadily gaining ground in Germany is that, whether the Laurentian MS. is or is not actually the sole source of all the other MSS. of Sophocles now extant, at least the cases are very rare in which any correction of the Laurentian by another MS. is of a higher order than could have been furnished by a grammarian's conjecture. The difficulties in the way of supposing the Laurentian to be, in fact, the unique source still seem to me very considerable. But the experience gradually gained in the progress of this work has impressed me, more and more, with the truth of the other proposition just noticed,—viz., that the positive worth of the corrections supplied by the other MSS. is no greater than it easily might have been if the Laurentian were their common parent. Forty years have passed since Cobet first maintained that the Laurentian is the MS. from which all the rest have been immediately or indirectly transcribed; and, though I cannot share the confidence with which that view has since been defended by such scholars as Dindorf and Moriz Seyffert, I can now comprehend it, at least, better than formerly. Be our view of the genealogical facts what it

may, it cannot be questioned that, in critical notes on the text of Sophocles, the paramount significance of the Laurentian MS. must be brought into clear and bold relief. Dindorf effects this by referring to the later MSS. under the generic name of 'apographa.' Mekler, in the 6th Teubner edition of Dindorf's text (1885) uses the letter 'r' to denote 'lectio e recentiorum librorum consensu aut uno alterove ducta.' This symbol, 'r,' has been adopted by me in the critical notes of this edition to denote 'one or more of the MSS. other than the Laurentian'; but it is used only in those cases where a more specific statement was unnecessary. By thus combining the use of a general symbol with occasional recourse to more particular statement, I have sought to exhibit the relative importance of the documents in a just perspective, without any undue sacrifice of precision.

The commentary, as it is now set forth, will furnish sufficient evidence of the desire which I have felt to profit by any criticism which has convinced my own judgment, and to express gratitude for such criticism in the most practical form. Among my foreign reviewers, mention is due to Professor Wecklein, and to Dr Kaibel, the editor of the *Epigrammata Graeca*. To the latter I am indebted for calling my attention to epigraphic evidence of the 5th and 4th centuries B.C. in regard to the Attic orthography of certain words. The *Grammatik der Attischen Inschriften*, by Professor Meisterhans (1885), is an excellent hand-book of reference on this subject<sup>1</sup>. Among English critics, I owe grateful acknowledgments to the authors

<sup>1</sup> In v. 68 I should have given *ἡλρισκον*, not *εἰρισκον*, had I then known the evidence collected by Meisterhans from Attic inscriptions of the 5th and 4th centuries B.C. for the temporal augment in the historical tenses of verbs beginning with *εν*. Following that evidence, I have given *ἡρρηκ'* in 546 and *ἡρρησθαι* in 1050.

of unsigned reviews in several journals, as well as to some eminent scholars whom I am permitted to thank by name,—Professor Butcher,—whose examination of this work, in the *Fortnightly Review*, has been to me an exceptionally valuable source alike of instruction and of stimulus,—Professor Tyrrell, Mr A. Sidgwick, and Mr R. Whitelaw. The criticisms of Mr Whitelaw occupy a large space in the Transactions of the Cambridge Philological Society for 1886. Although I have not always been able to agree with his views, I have been indebted to them for amendments on some points, and have never differed from them without careful consideration; nor has anything given me more pleasure in connection with this book than the very kind and generous manner in which he has referred to it.

I must once again express my best thanks to the Managers and staff of the Cambridge University Press.

THE COLLEGE, GLASGOW,  
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# CONTENTS.

INTRODUCTION . . . . .	page xi—li
------------------------	------------

§ 1. General characteristics of the play and of the fable.

§ 2. References in the Homeric Poems. § 3. Other epic versions.

§ 4. Pindar. § 5. The logographers. § 6. The dramatists.—Aeschylus.

§ 7. Sophocles. Original features of his plot. § 8. Imagined antecedents. § 9. Analysis. § 10. Aristotle's criticisms. The element of improbability. § 11. The characters. § 12. Oedipus. § 13. Iocasta. § 14. Teiresias. Creon. § 15. Supposed allusions to contemporary events. Alleged defeat of the play. § 16. The actor Polus. Significance of a story concerning him.

§ 17. Other plays on the subject. § 18. The *Oedipus* of Seneca. § 19. His relation to Sophocles. § 20. The *Oedipe* of Corneille. § 21. The *Oedipus* of Dryden. § 22. The *Oedipe* of Voltaire. § 23. His criticisms. § 24. Essential difference between Sophocles and the moderns. § 25. Their references to prophetic instinct in Oedipus and Iocasta. § 26. The improbable element—how managed by the moderns.

§ 27. Recent revivals of Greek plays. § 28. The *Oedipus Tyrannus*—a crucial experiment. § 29. The result at Harvard.

§ 30. *Oedipe Roi* at the Théâtre Français.—Conclusion.

MANUSCRIPTS, EDITIONS, ETC. . . . .	lii—lxii
-------------------------------------	----------

METRICAL ANALYSIS . . . . .	lxiii—xcv
-----------------------------	-----------

## ANCIENT ARGUMENTS TO THE PLAY; DRAMATIS PERSONAE;

STRUCTURE . . . . .	3—9
---------------------	-----

TEXT . . . . .	10—200
----------------	--------

APPENDIX . . . . .	201—234
--------------------	---------

INDICES . . . . .	235—251
-------------------	---------



## INTRODUCTION.

§ 1. THE *Oedipus Tyrannus* is in one sense the masterpiece of Attic Tragedy. No other shows an equal degree of art in the development of the plot; and this excellence depends on the powerful and subtle drawing of the characters. Modern drama, where minor parts can be multiplied and scene changed at will, can more easily divorce the two kinds of merit. Some of Voltaire's plays, for instance, not first-rate in other ways, are models of ingenious construction. The conditions of the Greek stage left less room for such a result. In the *Oedipus Tyrannus* the highest constructive skill is seen to be intimately and necessarily allied with the vivid delineation of a few persons.

Here it is peculiarly interesting to recover, so far as we can, the form in which the story of Oedipus came to Sophocles; to remark what he has altered or added; and to see how the same subject has been handled by other dramatists.

The essence of the myth is the son slaying his unknown father, and thereby fulfilling a decree of fate. The subsequent marriage, if not an original part of the story, seems to have been an early addition. The central ideas are, (1) the irresistible power of destiny, and (2) the sacredness of the primary natural ties, as measured by the horror of an unconscious sin against it. The direct and simple form in which these ideas are embodied gives the legend an impress of high antiquity. This might be illustrated by a comparison with the story of Sohrab and Rustum as told in Mr Matthew Arnold's beautiful poem. The slaying of the unknown son by the father is there surrounded with a pathos and a chivalrous tenderness which have no counterpart in the grim simplicity of the Oedipus myth, as it appears in its earliest known shape.

Homeric  
Poems.

§ 2. The *Iliad*, which knows the war of Polyneices and his allies against Thebes (4. 378), once glances at the tale of Oedipus—where Mecisteus, father of Euryalus, is said to have visited Thebes in order to attend the funeral games which were celebrated after the death of Oedipus (23. 679 f.):—

ὅς ποτε Θήβασδ' ἦλθε δεδουπότος Οἰδιπόδαο  
ἐς τάφον,—

—‘who came to Thebes of yore, when Oedipus had fallen, to his burying.’

The word *δεδουπότος* plainly refers to a violent death in fight, or at the hand of an assassin; it would not be in accord with the tone of epic language to understand it as a figurative phrase for a sudden fall from greatness. But more than this the *Iliad* does not tell. The poet of the 23rd book imagines Oedipus as having died by violence, and received burial at Thebes, in the generation before the Trojan war.

The *Nekyia* in the *Odyssey* gives the earliest sketch of an integral story (II. 271 ff.):—

Μητέρα τ' Οἰδιπόδαο ἴδον, καλὴν Ἐπικάστην,  
ἣ μέγα ἔργον ἔρεξεν αἰδρεΐησι νόοιο  
γημαμένη φ' υἱεῖ· ὁ δ' ὃν πατέρ' ἐξεναρίξας  
γῆμεν· ἄφαρ δ' ἀνάπυστα θεοὶ θέσαν ἀνθρώποισιν.  
ἀλλ' ὁ μὲν ἐν Θήβῃ πολυηράτῳ ἄλγεα πάσχων  
Καδμείων ἦνασσε θεῶν ὀλοὰς διὰ βουλὰς·  
ἣ δ' ἔβη εἰς Ἀΐδαο πυλάρταο κρατεροῖο,  
ἀψαμένη βρόχον αἰπὺν ἀφ' ὑψηλοῖο μελάθρου,  
φ' ἄχεϊ σχομένη· τῷ δ' ἄλγεα κάλλιπ' ὀπίσσω  
πολλὰ μάλ', ὅσσα τε μητρὸς Ἐρινύες ἐκτελέουσιν.

‘And I saw the mother of Oedipodes, fair Epicastè, who wrought a dread deed with unwitting mind, in that she wedded her son; but he had slain his father ere he wedded her; and presently the gods made these things known among men. Yet he still ruled over the Cadmeans in lovely Thebes, suffering anguish by the dire counsels of the gods; but she went to the house of Hades, the strong warder, when she had fastened a noose on high from the roof-beam, possessed by her pain; and to him she bequeathed sorrows full many, even all that a mother's Avengers bring to pass.’

With regard to this outline in the *Odyssey*, it is to be noted that it ignores (*a*) the deliverance of Thebes from the Sphinx—though this may be implied in the marriage with Epicastè: (*b*) the self-blinding of Oedipus: (*c*) the expulsion of Oedipus from Thebes—herein agreeing with the indication in the *Iliad*. It further seems to exclude the notion of Epicastè having borne children to Oedipus, since the discovery followed ‘presently’ on the union,—unless, indeed, by *ἄφap* the poet merely meant ‘suddenly.’

§ 3. Lost poems of Hesiod may have touched on the story of Oedipus; but in his extant work there is only a passing reference to the war at Thebes (between Polyneices and Eteocles), in which heroes fell, ‘fighting for the flocks of Oedipus.’ Hesiod knows the Sphinx as the daughter of Echidna and as the pest of Thebes<sup>1</sup>. Other epic versions.

But the story of Oedipus was fully treated in some of those lost epics which dealt with the Theban cycle of myths. One of these was the ‘*Oedipodeia*,’ *Οἰδιπόδεια* (ἔπη). According to this, the four children of Oedipus were not borne by Iocasta, but by a second wife, Euryganeia. Pausanias, who follows this account, does not know the author of the poem<sup>2</sup>. It will be observed that this epic agrees with the *Odyssey* in not making Iocasta bear issue to Oedipus. It is by Attic writers, so far as we know, that she was first described as doing so. Poets or logographers who desired to preserve the favour of Dorians had a reason for avoiding that version. There were houses which traced their line from the children of Oedipus,—as Theron, tyrant of Acragas, claimed descent from Thersandros, son of Polyneices<sup>3</sup>. To represent these children as the offspring of an incestuous

<sup>1</sup> Hes. *Op.* 162: war slew the heroes, τοὺς μὲν ἐφ’ ἐπαπύλῳ Θήβῃ...μαρναμένους μῆλων ἔνεκ’ Οἰδιπόδαο. The Sphinx: *Theog.* 326, ἡ δ’ (Echidna) ἄρα Φῖκ’ ὀλοήν τέκε, Καδμείουσιν δλεθρον. The hill near Thebes on which the Sphinx sat was called Φικειον ὄρος. References in lost Hesiodic poems: schol. on *Il.* 23. 680.

<sup>2</sup> He speaks merely of ὁ τὰ ἐπη ποιήσας ἃ Οἰδιπόδεια ὀνομάζουσι (9. 5. 11). But the inscription known as the ‘marmor Borgianum’ refers it to Cinaethon, a Lacedaemonian poet who treated epically the Dorian family legends, and who is said to have flourished about 775 B.C. Pausanias, however, who quotes Cinaethon on several points of genealogy, certainly did not regard the *Oedipodeia* as his work.

<sup>3</sup> Pind. *Ol.* 2. 35.

union would have been to declare the stream polluted at its source.

We learn from Proclus that in the epic called the *Cyprian Lays* (Κύπρια), which included the preparations for the Trojan war, Nestor related 'the story of Oedipus' (τὰ περὶ Οἰδίπου) in the course of a digression (ἐν παρεκβάσει) which comprised also the madness of Heracles, as well as the story of Theseus and Ariadne. This was probably one of the sources used by the Attic dramatists. Another source, doubtless more fertile in detail, was the epic entitled the *Thebaid* (Θηβαίς), and now usually designated as the 'Cyclic Thebaid,' to distinguish it from a later epic of the same name by Antimachus of Colophon, the contemporary of Euripides. Only about 20 verses remain from it<sup>1</sup>. The chief fragment relates to the curse pronounced by Oedipus on his sons. They had broken his strict command by setting on his table the wine-cups (ἐκπώματα) used by Laius; and he invoked a curse upon them:—

αἶψα δὲ παισὶν ἑοῖσι μετ' ἀμφοτέροισιν ἐπαρὰς  
ἀργαλέας ἡρᾶτο· θεὸν δ' οὐ λάνθαν' Ἑρινῦν·  
ὥς οὐ οἱ πατρώϊ' ἐνείη φιλότῃτος  
δάσσαιντ', ἀμφοτέροισι δ' ἔοι πόλεμός τε μάχαι τε.

'And straightway, while his two sons were by, he uttered dire curses,—and the Avenging goddess failed not to hear them,—that they should divide their heritage in no kindly spirit, but that war and strife should be ever between them.'

This *Thebaid*—tracing the operation of a curse through the whole history of the house—must have had an important share in moulding the conception of the Aeschylean trilogy.

Pindar. § 4. Pindar touches on the story of Oedipus in *Ol.* 2. 42 ff. Destiny has often brought evil fortune after good,—

ἐξ οὐπερ ἔκτεινε Λᾶον μόριμος υἱὸς  
συναντόμενος, ἐν δὲ Πυθῶνι χρησθὲν  
παλαίφατον τέλεσσεν·  
ἰδοῖσα δ' ὄξει' Ἑρινὺς  
ἔεπε φνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήιον—

<sup>1</sup> See the Didot ed. of the Cyclic fragments, p. 587.

‘—from the day when his doomed son met Laius and killed him, and accomplished the word given aforetime at Pytho. But the swift Erinys beheld it, and slew his warlike sons, each by the other’s sword.’

Here the Fury is represented as destroying the sons in direct retribution for the parricide, not in answer to the imprecation of Oedipus. A fragment of Pindar alludes to the riddle of the Sphinx, and he uses ‘the wisdom of Oedipus’ to denote counsel wrapped in dark sayings,—since the skill which solves riddling speech can weave it<sup>1</sup>.

§ 5. The logographers could not omit the story of Oedipus The logographers. in a systematic treatment of the Theban myths. Hellanicus of Mitylene (circ. 450 B.C.) is mentioned by the Scholiast on the *Phoenissae* (61) as agreeing with Euripides in regard to the self-blinding of Oedipus<sup>2</sup>. The contemporary Pherecydes of Leros (usually called ‘Athenian’ since Athens was his home) treated the legends of Thebes in the fifth of ten books forming a comprehensive survey of Greek tradition<sup>3</sup>. According to him, Iocasta bore two sons to Oedipus, who were slain by the Minyae: but, as in the *Oedipodeia*, his second wife Euryganeia bore Eteocles and Polyneices, Antigone and Ismene. This seems to be the earliest known version which ascribes issue to the marriage of Iocasta with Oedipus.

§ 6. However incomplete this sketch may be relatively to The dramatists. the materials which existed in the early part of the fifth century B.C., it may at least serve to suggest the general conditions under which Tragedy entered on the treatment of the subject. The story of Oedipus, defined in its main features by a tradition older than the *Odyssey*, had been elaborated in the epics of later poets and the prose of chroniclers. There were versions differing in detail, and allowing scope for selection. While the great outlines

<sup>1</sup> Pind. fr. 62 αἰνίγμα παρθένου | ἐξ ἀγρίων γνάθων: *Pyth.* 4. 263 τὰν Οἰδιπόδα σοφίαν. Pindar’s elder contemporary Corinna had sung of Oedipus as delivering Thebes not only from the Sphinx but also from τὴν Τευμησσίαν ἀλώπεκα—a fox from the Boeotian village of Teumessus: but we hear no more of this less formidable pest. (Bergk, *Poet. Lyr.* p. 949.)

<sup>2</sup> Müller, *Frag. Histor.* i. 85.

<sup>3</sup> Müller, *ib.* i. 48.

were constant, minor circumstances might be adapted to the dramatist's chosen view.

Aeschylus, Sophocles, and Euripides agree in a trait which does not belong to any extant version before theirs. Iocasta, not Euryganeia, is the mother of Eteocles and Polyneices, Antigone and Ismene. They agree also in connecting the doom of the two brothers with a curse pronounced by Oedipus. Neither the scanty fragments<sup>1</sup> which alone represent the *Oedipus* of Euripides, nor the hints in the *Phoenissae*, enable us to determine the distinctive features of his treatment. With regard to Aeschylus, though our knowledge is very meagre, it suffices at least to show the broad difference between his plan and that of Sophocles.

Aeschylus.

Aeschylus treated the story of Oedipus as he treated the story of Agamemnon. Oedipus became the foremost figure of a trilogy which traced the action of an inherited curse in the house of Labdacus, even as the Oresteia traced the action of such a curse in the house of Pelops. That trilogy consisted of the *Laïus*, the *Oedipus*, and the extant *Seven against Thebes*; the satyric drama being the *Sphinx*. From the *Laïus* only a few

<sup>1</sup> Nauck *Eur. Fragm.* 544—561, to which Unger adds Soph. *fr. incert.* 663, Meineke *adespota* 107, 309, others *adesp.* 6. Almost all the verses are commonplaces. From fr. 546, 547 I should conjecture that the Creon of Eur. defended himself against a charge of treason in a passage parallel with Soph. *O. T.* 583—615. One fragment of two lines is curious (545): ἡμεῖς δὲ Πολύβου παῖδ' ἐρείσαντες πέδῳ | ἐξομματοῦμεν καὶ διόλλυμεν κόρας. Quoting these, the Schol. on Eur. *Ph.* 61 says: ἐν δὲ τῷ Οἰδίποδι οἱ Λαῖου θεράποντες ἐτύφλωσαν αὐτόν. This would seem to mean that, after the discovery, the old retainers of Laïus blinded Oedipus—for the Schol. is commenting on the verse which says that he was blinded by *himself*. But the tragic force of the incident depends wholly on its being the king's own frantic act. I incline to suspect some error on the Scholiast's part, which a knowledge of the context might possibly have disclosed.

From the prologue of the *Phoenissae* it appears that Eur. imagined Oedipus to have been found on Cithaeron by the ἵπποβοῦκοι of Polybus, and taken by them to the latter's wife. The Iocasta of Eur. herself relates in that play how, when the sons of Oed. grew up, they held him a prisoner in the palace at Thebes—that the disgrace might be hidden from men's eyes. It was then that he pronounced a curse upon them. When they have fallen, fighting for the throne, Iocasta kills herself over their bodies, and Creon then expels Oedipus from Thebes. The mutilated *ὑπόθεσις* to the *Phoenissae* does not warrant us in supposing that the *Oenomaus* and *Chrysippus* of Eur.,—the latter containing the curse of Pelops on Laïus—formed a trilogy with his *Oedipus*.

words remain ; from the *Oedipus*, three verses ; but some general idea of the *Oedipus* may be gathered from a passage in the *Seven against Thebes* (772—791). Oedipus had been pictured by Aeschylus, as he is pictured by Sophocles, at the height of fame and power. He who had delivered Thebes from ‘the devouring pest’ (τὸν ἀρπαξάνδραν κῆρα) was admired by all Thebans as the first of men. ‘But when, hapless one, he came to knowledge of his ill-starred marriage, impatient of his pain, with frenzied heart he wrought a twofold ill’: he blinded himself, and called down on his sons this curse, that one day they should divide their heritage with the sword. ‘And now I tremble lest the swift Erinnys bring it to pass.’

Hence we see that the *Oedipus* of Aeschylus included the imprecation of Oedipus upon his sons. This was essential to the poet’s main purpose, which was to exhibit the continuous action of the Erinnys in the house. Similarly the *Laïus* doubtless included the curse called down on Laïus by Pelops, when bereft by him of his son Chrysippus. The true climax of the Aeschylean *Oedipus* would thus have consisted, not in the discovery alone, but in the discovery followed by the curse. And we may safely infer that the process of discovery indicated in the *Seven against Thebes* by the words ἐπεὶ δ’ ἀρτίφρων | ἐγένετο...γάμων (778) was not comparable with that in the play of Sophocles. It was probably much more abrupt, and due to some of those more mechanical devices which were ordinarily employed to bring about a ‘recognition’ on the stage. The *Oedipus* of Aeschylus, however brilliant, was only a link in a chain which derived its essential unity from ‘the mindful Erinnys.’

§ 7. The *Oedipus Tyrannus* of Sophocles was not part of a Sophocles. trilogy, but a work complete in itself. The proper climax of such a work was the discovery, considered in its immediate effects, not in its ulterior consequences. Here the constructive art of the dramatist would be successful in proportion as the discovery was naturally prepared, approached by a process of rising interest, and attended in the moment of fulfilment with the most astounding reversal of a previous situation. In regard to the structure of the plot, this is what Sophocles has achieved. Before

Original  
features of  
his plot.

giving an analysis of his plot, we must notice two features of it which are due to his own invention.

(1) According to previous accounts, the infant Oedipus, when exposed on Mount Cithaeron, had been found by herdsmen, and reared either in Southern Boeotia, or at Sicyon, a place associated with the worship of the Eumenides. Sophocles makes the Theban herd of Laius give the babe to the herd of Polybus, king of Corinth, who rears it as his own. Thus are prepared the two convergent threads of evidence which meet in the final discovery. And thus, too, the belief of Oedipus concerning his own parentage becomes to him a source, first of anxiety, then of dread, then of hope—in contrast, at successive moments, with that reality which the spectators know.

(2) The only verses remaining from the *Oedipus* of Aeschylus show that in that drama Oedipus encountered and slew Laius at a meeting of three roads near Potniae, a place in Boeotia, on the road leading from Thebes to Plataea. At the ruins of this place Pausanias saw ‘a grove of Demeter and Persephone’<sup>1</sup>. It appears to have been sacred also to those other and more terrible goddesses who shared with these the epithet of *πότνιαι*,—the Eumenides (*ποτνιαδες θεαί*, Eur. *Or.* 318). For the purpose of Aeschylus, no choice of a scene could have been more fitting. The father and son, doomed by the curse in their house, are brought together at a spot sacred to the Erinyes:—

ἐπῆμυν τῆς ὁδοῦ τροχῆλατον  
σχιστῆς κελεύθου τρίοδον, ἔνθα συμβολὰς  
τριῶν κελεύθων Ποτνιαδων ἡμείβομεν<sup>2</sup>.

‘We were coming in our journey to the spot from which three high-roads part, where we must pass by the junction of triple ways at Potniae.’

But for Sophocles this local fitness did not exist. For him, the supernatural agency which dominates the drama is not that of the Furies, but of Apollo. He transfers the scene of the encounter from the ‘three roads’ at Potniae to the ‘three roads’ near Daulia<sup>3</sup> in Phocis. The ‘branching ways’ of Potniae can no

<sup>1</sup> ἄλσος Δήμητρος καὶ Κόρης, 9. 8. 1.

<sup>2</sup> Aesch. fr. 173 (Nauck).

<sup>3</sup> *Daulis* was the Homeric form of the name, *Daulia* the post-homeric (Strabo 9. 423).

longer be traced. But in the Phocian pass a visitor can still feel how the aspect of nature is in unison with the deed of which Sophocles has made it the theatre<sup>1</sup>. This change of locality has something more than the significance of a detail. It symbolises the removal of the action from the control of the dark Avenging Powers to a region within the influence of that Delphian god who is able to disclose and to punish impurity, but who will also give final rest to the wanderer, final absolution to the weary mourner of unconscious sin.

§ 8. The events which had preceded the action of the *Oedipus Tyrannus* are not set forth, after the fashion of Euripides, in a formal prologue. They have to be gathered from incidental hints in the play itself. It is an indispensable aid to the full comprehension of the drama that we should first connect these hints into a brief narrative of its antecedents as imagined by Sophocles.

Supposed  
anteced-  
ents of the  
plot.

Laius, king of Thebes, being childless, asked the oracle of Apollo at Delphi whether it was fated that a son should be born to him. The answer was, 'I will give thee a son, but it is doomed that thou leave the sunlight by the hands of thy child: for thus hath spoken Zeus, son of Cronus, moved by the dread curse of Pelops, whose own son (Chrysippus) thou didst snatch from him; and he prayed all this for thee.' When a son was indeed born to Laius of Iocasta his wife, three days after the birth he caused it to be exposed in the wilds of Mount Cithaeron. An iron pin was driven through the feet of the babe, fastening them together—that, if perchance it should live to be found by a stranger, he might have the less mind to rear a child so maimed; from which maiming the child was afterwards called *Oedipus*<sup>2</sup>.

The man chosen to expose the babe received it from the hands of the mother, Iocasta herself, with the charge to destroy it. This man was a slave born in the house of Laius, and so belonging to the class of slaves whom their masters usually treated with most confidence. He was employed in tending the flocks

<sup>1</sup> See the note on verse 733.

<sup>2</sup> The incident of the pierced feet was evidently invented to explain the name *Οἰδίπους* ('Swellfoot,' as Shelley renders it). In v. 397 ὁ μηδὲν εἰδὼς *Οἰδίπους* suggests a play on *οἶδα*.

of Laïus on Mount Cithaeron, where they were pastured during the half-year from March to September.

In the glens of Cithaeron he had consorted with another herdsman, servant to Polybus, king of Corinth. Seized with pity for the babe, the Theban gave it to this herdsman of Polybus, who took it to Corinth. Polybus and his wife Meropè were childless. They reared the child as their own; the Corinthians regarded him as heir to the throne; and he grew to a man's estate without doubting that he was the true son of the Corinthian king and queen.

But one day it chanced that at a feast a man heated with wine threw out a word which sank into the young prince's mind; he questioned the king and queen, whose resentment of the taunt comforted him; yet he felt that a whisper was creeping abroad; and he resolved to ask the truth from Apollo himself at Delphi. Apollo gave him no answer to the question touching his parentage, but told him these things—that he was doomed to slay his father, and to defile his mother's bed.

He turned away from Delphi with the resolve never again to see his home in Corinth; and took the road which leads eastward through Phocis to Boeotia.

At that moment Laïus was on his way from Thebes to Delphi, where he wished to consult the oracle. He was not escorted by the usual armed following of a king, but only by four attendants. The party of five met Oedipus at a narrow place near the 'Branching Roads' in Phocis; a quarrel occurred; and Oedipus slew Laïus, with three of his four attendants. The fourth escaped, and fled to Thebes with the tale that *a band of robbers* had fallen upon their company. This sole survivor was the very man who, long years before, had been charged by Laïus and Iocasta to expose their infant son on Cithaeron.

The Thebans vainly endeavoured to find some clue to the murderer of Laïus. But, soon after his death, their attention was distracted by a new trouble. The goddess Hera—hostile to Thebes as the city of her rival Semelè—sent the Sphinx to afflict it,—a monster with the face of a maiden and the body of a winged lion; who sat on a hill near Thebes (the Φίκειον ὄρος), and chanted a riddle. 'What is the creature which is two-footed,

three-footed, and four-footed; and weakest when it has most feet?' Every failure to find the answer cost the Thebans a life. Hope was deserting them; even the seer Teiresias had no help to give; when the wandering stranger, Oedipus, arrived. He solved the enigma by the word *man*: the Sphinx hurled herself from a rock; and the grateful Thebans gave the vacant throne to their deliverer as a free gift. At the same time he married Iocasta, the widow of Laius, and sister of Creon son of Menoeceus.

The sole survivor from the slaughter of Laius and his company was at Thebes when the young stranger Oedipus ascended the throne. The man presently sought an audience of the queen Iocasta, knelt to her, and, touching her hand in earnest supplication, entreated that he might be sent to his old occupation of tending flocks in far-off pastures. It seemed a small thing for so old and faithful a servant to ask; and it was readily granted.

An interval of about sixteen years may be assumed between these events and the moment at which the *Oedipus Tyrannus* opens. Iocasta has borne four children to Oedipus: Eteocles, Polyneices, Antigone, Ismene. Touches in the closing scene of the play forbid us to suppose that the poet imagines the daughters as much above the age of thirteen and twelve respectively. Oedipus has become thoroughly established as the great king, the first of men, to whose wisdom Thebans turn in every trouble.

And now a great calamity has visited them. A blight is upon the fruits of the earth; cattle are perishing in the pastures; the increase of the womb is denied; and a fiery pestilence is ravaging the town. While the fumes of incense are rising to the gods from every altar, and cries of anguish fill the air, a body of suppliants—aged priests, youths, and children—present themselves before the wise king. He, if any mortal, can help them. It is here that the action opens.

§ 9. The drama falls into six main divisions or chapters. Analysis of the plot.  
The following analysis exhibits in outline the mechanism of the plot, which deserves study.

I. *Prologue*: 1—150. Oedipus appears as the great prince whom the Thebans rank second only to the gods. He pledges

himself to relieve his afflicted people by seeking the murderer of Laïus.

*Parodos*: 151—215. The Chorus bewail the pestilence and invoke the gods.

II. *First Episode*: 216—462. Oedipus publicly invokes a solemn curse upon the unknown murderer of Laïus. At Creon's suggestion he sends for the seer Teiresias, who refuses to speak, but finally, stung by taunts, denounces Oedipus himself as the slayer.

*First Stasimon*: 463—512. The Chorus forebode that the unknown murderer is doomed; they refuse to believe the unproved charge brought by the seer.

III. *Second Episode*: 513—862. Creon protests against the suspicion that he has suborned Teiresias to accuse Oedipus. Oedipus is unconvinced. Iocasta stops the quarrel, and Creon departs. Oedipus then tells her that he has been charged with the murder of Laïus. She replies that he need feel no disquietude. Laïus, according to an oracle, was to have been slain by his own son; but the babe was exposed on the hills; and Laïus was actually slain by *robbers, at the meeting of three roads*.

This mention of *three roads* (v. 716) strikes the first note of alarm in the mind of Oedipus.

He questions her as to (1) the place, (2) the time, (3) the person and the company of Laïus. All confirm his fear that *he* has unwittingly done the deed.

He tells her his whole story—the taunt at Corinth—the visit to Delphi—the encounter in Phocis. But he has still one hope. The attendant of Laïus who escaped spoke of *robbers*, not of one robber.

Let this survivor—now a herdsman—be summoned and questioned.

*Second Stasimon*: 863—910. The Chorus utter a prayer against arrogance—such as the king's towards Creon; and impiety—such as they find in Iocasta's mistrust of oracles.

IV. *Third Episode*: 911—1085. A messenger from Corinth announces that Polybus is dead, and that Oedipus is now king

designate. Iocasta and Oedipus exult in the refutation of the oracle which had destined Oedipus to slay his sire.

But Oedipus still dreads the other predicted horror—union with his mother.

The messenger, on learning this, discloses that Polybus and Meropè were not the parents of Oedipus. The messenger himself, when a herdsman in the service of Polybus, had found the infant Oedipus on Cithaeron, and had brought him to Corinth. Yet no—not *found* him; had *received* him *from another herdsman* (v. 1040).

Who was this other herdsman? The Corinthian replies:—He was said to be one of the people of Laïus.

Iocasta implores Oedipus to search no further. He answers that he cares not how lowly his birth may prove to be—he will search to the end. With a cry of despair, Iocasta rushes away.

*Third Stasimon*: 1086—1109. The Chorus joyously foretell that Oedipus will prove to be a native of the land—perchance of seed divine.

V. *Fourth Episode*: 1110—1185. The Theban herdsman is brought in<sup>1</sup>.

‘There,’ says the Corinthian, ‘is the man who gave me the child.’ Bit by bit, the whole truth is wrung from the Theban. ‘The babe was the son of Laïus; the wife of Laïus gave him to me.’ Oedipus knows all, and with a shriek of misery he rushes away.

*Fourth Stasimon*: 1186—1222. The Chorus bewail the great king’s fall.

VI. *Exodos*: 1223—1530. A messenger from the house announces that Iocasta has hanged herself, and that Oedipus has put out his eyes. Presently Oedipus is led forth. With passionate lamentation he beseeches the Chorus of Theban Elders to banish or slay him.

<sup>1</sup> The original object of sending for him had been to ask,—‘Was it the deed of several men, or of one?’—a last refuge. But he is not interrogated on that point. Voltaire criticised this as inconsistent. It is better than consistent; it is natural. A more urgent question has thrust the other out of sight.

Creon comes to lead him into the house. Oedipus obtains from him a promise of care for his young daughters; they are presently brought to their father, who takes what he intends to be a last farewell. For he craves to be sent out of the land; but Creon replies that Apollo must pronounce.

As Creon leads Oedipus within, the Chorus speak the closing words: No mortal must be called happy on this side death.

The  
method of  
discovery.

With reference to the general structure of the plot, the first point to observe is the skill with which Sophocles has managed those two threads of proof which he created by his invention of the second herdsman.

We have:—

(1) The thread of evidence from the reported statement of the Theban herdsman as to the *place* of the murder, in connection with Iocasta's statement as to the time, the person of Laius, and the retinue. This tends to show that Oedipus has slain Laius—*being presumably in no wise his kinsman*. The proof of Oedipus having slain Laius is so far completed at 754 (*αἰαῖ, τὰδ' ἤδη διαφανῆ*) as to leave no longer any moral doubt on the mind of Oedipus himself.

(2) The thread of evidence from the Corinthian, showing, in the first instance, that Oedipus is *not* the son of Polybus and Meropè, and so relieving him from the fear of parricide and incest. Hence the confident tone of Oedipus (1076 ff.), which so powerfully contrasts with the despair of Iocasta: *she* has known the worst from v. 1044.

(3) The convergence of these two threads, when the Theban herdsman is confronted with the Corinthian. This immediately follows the moment of relief just noticed. It now appears that the slayer of Laius has *also* committed parricide and incest.

Aristotle's  
criticisms.

§ 10. The frequent references of Aristotle to the *Oedipus Tyrannus* indicate its value for him as a typical masterpiece, though the points for which he commends it concern general analysis of form, not the essence of its distinctive excellence. The points are these:—

1. The 'recognition' (*ἀναγνώρισις*) is contrived in the best way; *i.e.*, it is coincident with a reversal of fortunes (*περιπέτεια*).

2. This reversal is peculiarly impressive, because the Corinthian messenger had come to bring tidings of the honour in store for Oedipus.

3. Oedipus is the most effective kind of subject for such a reversal, because he had been (*a*) great and glorious, (*b*) *not* preeminently virtuous or just, (*c*) and, again, one whose reverses are not due to crime, but only to unconscious error.

4. The story is told in such a manner as to excite pity and terror by hearing without seeing (as in regard to the exposure of the child, the killing of Laius, the death of Iocasta).

5. If there is any improbability in the story, this is not in the plot itself (*ἐν τοῖς πράγμασιν*), but in the supposed antecedents (*ἔξω τῆς τραγῳδίας*).

In this last comment, Aristotle indicates a trait which is certainly open to criticism—the ignorance of Oedipus as to the story of Laius. He knows, indeed, the name of his predecessor—though Creon does not think it unnecessary to remind him of the name (103). He also knows that Laius had met a violent death: but he does not know whether this had befallen at Thebes, or in its neighbourhood, or abroad (109–113). Nor does he know that Laius was reported to have been slain by robbers, and that only one of his followers had escaped (116–123): and he asks if no search had been made at the time (128, 566). Iocasta, who has now been his wife for many years, tells him, as if for the first time, the story of the oracle given to Laius, and he tells her the story of his own early fortunes—though here we need not press the fact that he even names to her his Corinthian parents: that may be regarded as merely a formal preface to a connected narrative. It may be conceded that the matters of which Oedipus is supposed ignorant were themes of which Iocasta, and all the persons about the new king, might well have been reluctant to speak. Still it is evident that the measure of past reticence imagined, both on their part and on his, exceeds the limit of verisimilitude. The true defence of this improbability consists in frankly recognising it. Exquisite

Improbability in the antecedents.

as was the dramatic art exercised within the scope of the action (*ἐν τοῖς πράγμασι*), this art was still so far naïve as to feel no offence at some degree of freedom in the treatment of that which did not come within the framework,—of that which, in Aristotle's phrase, lay 'outside the piece,' *ἔξω τῆς τραγωδίας*. It is as if a sculptor neglected to remove some roughness of support or environment which, he felt, would not come into account against the effect of a highly finished group.

The characters.

§ 11. A drama is itself the only adequate commentary on its persons. It makes them live for us, or it does not. If we submit them to ethical analysis, this may be interesting to *us*, and instructive to those who have not seen or read the piece. But, for a spectator or reader of the play, the men and women must be those whom he finds there. When we personally know a character in real life, another's estimate of it is seldom more than a key to his point of view—rarely a mental light which we feel that we can appropriate. And it may be permitted to say in passing that this is a reason why the reviving taste for good drama—a result for which, in this country, so much is due to Mr Irving—seems likely to aid in correcting a literary fault of the day which is frequently acknowledged—the tendency to adopt ready-made critical estimates of books which the adopter, at least, has not read. No one who sees a play can help forming some impression *of his own* about the characters. If he reports it honestly, that is criticism; not necessarily good, but not sham. To any one who reads this play of Sophocles with even moderate attention and sympathy, how living is Oedipus! Common experience proves so much; but almost every reader will probably feel that by no attempt at analysis or description could he enable another to see precisely *his* Oedipus: no, though the effort should bring out 'a point or two as yet unseized by the Germans.' The case is somewhat different, however, when a particular reading of certain characters in a play is the ground for the attribution to it of a tendency; then it is useful to inquire whether this reading is right—whether, that is, these persons of the drama do indeed speak and act in the tone ascribed to them.

And certainly one of the most interesting questions in the *Oedipus Tyrannus* concerns the intellectual position of Oedipus and Iocasta towards that divine power of which the hand is laid so heavily upon both. Sophocles had found in human nature itself the sanction of 'the unwritten laws,' and the seal of faith in a beneficence immortal and eternal; but his personal attitude towards the 'sceptical' currents of thought in his age was never, so far as we can judge, that of admonitory protest or dogmatic reproof. It was his temperament to look around him for elements of conciliation, to evoke gentle and mediating influences, rather than to make war on the forces which he regarded as sinister:—it might be said of him, as of a person in one of his own plays, οὔτοι συνέχθην ἀλλὰ συμφιλεῖν ἔφην. But is there any reason to think that the *Oedipus Tyrannus* marks a moment when this mind—'which saw life steadily, and saw it whole'—was partly shaken in its self-centred calm by the consciousness of a spiritual anarchy around it which seemed fraught with ultimate danger to the cohesion of society, and that a note of solemn warning, addressed to Athens and to Greece, is meant to be heard throughout the drama? Our answer must depend upon the sense in which we conceive that he places Oedipus or Iocasta at issue with religion.

§ 12. As regards Oedipus, it might be said that, in this particular aspect, he is a modern character, and more especially, perhaps, a character of the nineteenth century. The instinct of reverence for the gods was originally fundamental in his nature: it appears in the first act of his manhood—the journey to Delphi. Nor did he for a moment mistrust the gods because the doom assigned to him was bitter. Then he achieved a great intellectual success, reached the most brilliant prosperity, and was ranked by his fellow-men as second to the gods alone. He is not spoiled by his good fortune. We find him, at the opening of the play, neither arrogant nor irreverent; full, rather, of tenderness for his people, full of reverence for the word of Apollo. Suddenly, however, the prophet of Apollo denounces *him*. Instantly his appeal is to the intellect. If it comes to that, what claim has any other human mind to interpose between

Is  
Sophocles  
reproving  
unbelief?

*his* mind and Heaven? Is he not Oedipus, who silenced the Sphinx? Yes, but presently, gradually, his own mind begins to argue on the other side. No one is so acute as he, and of course he must be the first to see any facts which tell against himself. And now, when he is face to face with the gods, and no prophet stands between, the instinct of reverence inborn in his noble nature finds voice in the prayer, 'Forbid, forbid, ye pure and awful gods, that I should see that day!' After varying hopes and fears, his own mind is convinced of the worst. Reason, which had been the arbiter of faith, now becomes the inexorable judge of sin, the most instant and most rigorous claimant for his absolute abasement before the gods.

Iocasta.

§ 13. Plainly, it would be a misreading to construe the fate of Oedipus as a dramatic nemesis of impiety; but the case of Iocasta is at first sight less clear. She, at least, is one who openly avows scorn for oracles, and urges her lord to share it. It may often be noticed—where the dramatist has known how to draw from life—that the true key-note of a dominant mood is struck by a short utterance on which no special emphasis is thrown, just as, in life itself, the sayings most truly significant of character are not always long or marked. For Iocasta, such a key-note is given in the passage where she is telling Oedipus that a response from the Delphian temple had warned Laius that he was destined to be slain by the child whom she bore to him. 'An oracle came to Laius once—*I will not say from Phoebus himself, but from his ministers*' (v. 712). Iocasta thoroughly believes in the power of the gods to effect their will (724),—to punish or to save (921). But she does not believe that any mortal—be he priest or prophet—is permitted by them to read the future. Had not the Delphian priests doomed her to sacrifice her first-born child,—and this, without saving the life of her husband, Laius? The iron which years ago had entered into the soul of the wife and mother has wrought in her a result similar to that which pride of intellect has produced in Oedipus. Like Oedipus, she still believes in the wise omnipotence of the gods; like him also, she is no longer prepared to accept any mortal interpreter of their decrees. Thus are the

two foremost persons of this tragedy separated from the offices of human intercession, and directly confronted in spirit—one by his self-reliance, the other by her remembered anguish—with the inscrutable powers which control their fate. It is as a study of the human heart, true for every age, not as a protest against tendencies of the poet's own, that the *Oedipus Tyrannus* illustrates the relation of faith to reason.

§ 14. The central figure of the drama is brought into clearer relief by the characters of Teiresias and Creon. Teiresias exists only for the god whom he serves. Through him Apollo speaks. As opposed to Oedipus, he *is* the divine knowledge of Apollo, opposed to human ignorance and blindness. While 'the servant of Loxias' thus stands above the king of Thebes, Creon stands below him, on the humbler but safer ground of ordinary humanity. Creon is shrewd, cautious, practical, not sentimental or demonstrative, yet of a fervid self-respect, and with a strong and manly kindness which comes out in the hour of need<sup>1</sup>. It might be said that the Creon of the *Oedipus Tyrannus* embodies a good type of Scottish character, as the Creon of the *Antigone*—an earlier sketch—is rather of the Prussian type, as it is popularly idealised by some of its neighbours. Teiresias is the gauge of human insight matched against divine; Creon, of fortune's heights and depths, compared with the less brilliant but more stable lot of commoner men. 'Crave not to be master in all things; for the mastery which thou didst win hath not followed thee through life'—are his words to Oedipus at the end; and his own position at the moment exemplifies the sense in which 'the god ever gives the mastery to the middle state'<sup>2</sup>.

§ 15. There is no external evidence for the time at which the *Oedipus Tyrannus* was first acted. Internal evidence warrants Supposed references to contemporary events.

<sup>1</sup> Lest it should be thought that in the note on p. 77 the harsher aspect of Creon's character is unduly prominent, I may observe that this note relates to vv. 512—862, and deals with Creon only as he appears *there*. The scene which begins at v. 1422—and more especially vv. 1476 f.—must of course be taken into account when we offer, as here, a more general estimate of the character.

<sup>2</sup> παντὶ μέσῳ τὸ κράτος θεὸς ὥπασεν, Aesch. *Eum.* 528.

the belief that it was composed after the *Antigone*, and before the *Oedipus Coloneus*. The probable limits thus indicated might be roughly given as about 439—412 B.C. More than this we cannot say. Modern ingenuity has recognised Pericles in Oedipus,—the stain of Alcmaeonid lineage in his guilt as the slayer of Laius,—the ‘Dorian war, and a pestilence therewith’ in the afflictions of Thebes. This allegorical hypothesis need not detain us. But it may be well briefly to remark the difference, for drama, between association of ideas and direct allusion. If Sophocles had set himself to describe the plague at Athens as he had known it, it might have been held that, in an artistic sense, his fault was graver than that of Phrynichus, when, by representing the capture of Miletus, he ‘reminded the Athenians of their own misfortunes.’ If, however, writing at a time subsequent to the pestilence which he had survived, he wished to give an ideal picture of a plague-stricken town, it would have been natural and fitting that he should borrow some touches from his own experience. But the sketch in the play is far too slight to warrant us in saying that he even did this; perhaps the reference to the victims of pestilence *tainting the air* (*θανατόφορα* v. 180) is the only trait that might suggest it. Thucydides (II. 50), in describing the plague of 430 B.C., notices the number of the unburied dead. The remarks just made apply equally to the supposed allusion in vv. 883 ff. to the mutilation of the Hermae (see the note on 886).

Alleged  
defeat of  
the play.

A tradition, dating at least from the 2nd century B.C.<sup>1</sup>, affirmed that, when Sophocles produced the *Oedipus Tyrannus*, he was defeated for the first prize by Philocles.—a poet of whose work we know nothing. Philocles was a nephew of Aeschylus, and, as Aristeides observes<sup>2</sup>, achieved an honour which

<sup>1</sup> The words in the prose *ὑποθέσεις* (given on p. 4) are simply, *ἡττηθέντα ὑπὸ Φιλοκλέους, ὡς φησι Δικαιάρχος*. The Dicaearchus who wrote *ὑποθέσεις τῶν Εὐριπίδου καὶ Σοφοκλέους μύθων* has been generally identified with Dicaearchus of Messana, the Peripatetic, a pupil of Aristotle and a friend of Theophrastus. We might place his ‘floruit,’ then, somewhere about 310 B.C.; there are indications that he survived 296 B.C. If, on the other hand, the *ὑποθέσεις* were ascribed to the grammarian Dicaearchus of Lacedaemon, a pupil of Aristarchus, this would bring us to about 140 B.C.

<sup>2</sup> II. 256.

had been denied to his uncle. The surprise which has been expressed by some modern writers appears unnecessary ; the composition of Philocles was probably good, and it has never been held that the judges of such prizes were infallible.

§ 16. The name of an actor, once famous in the chief part of this play, is of interest also on more general grounds. Polus, a native of Aegina, is said to have been the pupil of another tragic actor, Archias of Thurii<sup>1</sup>. He flourished, then, in the middle or latter part of the 4th century B.C.—only some 50 or 60 years after the death of Sophocles. Physically well-gifted, and of versatile grace, he was equally successful as Oedipus the King, and in the very different but not less difficult part of Oedipus at Colonus<sup>2</sup>. Like the poet whose masterpieces he interpreted, he enjoyed a vigorous old age ; and it is recorded that, at seventy, he acted ‘eight tragedies in four days’<sup>3</sup>. In the *Electra* of Sophocles, an urn, supposed to contain the ashes of Orestes, is placed in the hands of his sister, who makes a lament over it. Polus once acted *Electra* not long after the death of his son. An urn, containing the youth’s ashes, was brought from the tomb ; the actor received it, and, on the scene, suffered a natural grief to have vehement course<sup>4</sup>.

The actor  
Polus.

<sup>1</sup> Plut. *Dem.* 28 τοῦτον δὲ [Archias] Θούριον ὄντα τῷ γένει λόγος ἔχει τραγωδίας ὑποκρίνεσθαι ποτε, καὶ τὸν Αἰγινήτην Πῶλον, τὸν ὑπερβαλόντα τῇ τέχνῃ πάντας, ἐκείνου γενέσθαι μαθητὴν ἰστοροῦσιν.—Schaefer (*Dem. u. s. Zeit.* I. 219 f.) and A. Müller (*Gr. Bühnenalterthümer*, p. 186, n. 3) distinguish this Polus from an elder, whom they place in the time of Socrates. They seem mistaken. In Plut. *περὶ φιλάς*, fr. 16 (p. 833 ed. Wyttenbach), Socrates is quoted, and then Polus is mentioned ; but not as contemporary with Socrates. As to Lucian calling Polus ὁ Σουινεύς, see below, note 4.

<sup>2</sup> Stobaeus *Floril.* p. 522 (xcvii. 28), in an extract from the *προτρεπτικαὶ ὁμιλῖαι* of Arrian: ἡ οὐχ ὁρᾷς ὅτι οὐκ εὐφρονότερον οὐδὲ ἥδιον ὁ Πῶλος τὸν τύραννον Οἰδίποδα ὑπεκρίνετο ἢ τὸν ἐπὶ Κολωνῶ ἀλήτην καὶ πτωχόν; (οὐδὲ ἥδιον is Gaisford’s emendation of οὐδὲν δι’ ὧν.)

<sup>3</sup> Plut. *Mor.* 785 c Πῶλον δὲ τὸν τραγωδῶν Ἐρατοσθένους καὶ Φιλόχορος ἰστοροῦσιν ἑβδομήκοντα ἐτη γεγεννημένον ὅκτῳ τραγωδίας ἐν τέτταρσιν ἡμέραις διαγωνίσασθαι μικρὸν ἔμπροσθεν τῆς τελευτῆς.

<sup>4</sup> Aulus Gellius 7. 5 *Histrion in terra Graecia fuit fama celebri qui gestus et vocis claritudine ceteris antestabat....Polus lugubri habitu Electrae indutus ossa atque urnam a sepulcro tulit filii, et quasi Orestis amplexus opplevit omnia non simulacris neque imitamentis sed luctu atque lamentis veris et spirantibus.*

Lucian *Iuῤῥ. Tragœd.* § 3 οὐχ ὁρῶ...ἐφ’ ὅτῳ Πῶλος ἡ Ἀριστοδόημος ἀντὶ Διὸς ἡμῖν ἀναπέφηνας. Id. *Menippus* § 16 (on the contrast between the life of actors

Significance of the story.

Little as such an incident may accord with modern feeling or taste, it is at least of very clear significance in relation to the tone of the Attic stage as it existed for a generation whose grandfathers were contemporary with Sophocles. Whether the story was true or not, it must have been conceived as possible. And, this being so, nothing could better show the error of supposing that the old Greek acting of tragedy was statuesque in a cold or rigid sense,—in a sense excluding declamation and movement suitable to the passions which the words expressed. Play of feature, indeed, was excluded by the use of masks; but this very fact would have increased the need for appropriate gesture. The simple grouping—as recent revivals have helped us to feel—must have constantly had a plastic beauty rarely seen on our more crowded stage<sup>1</sup>; but it is inconceivable, and the story just noticed affords some direct ground for denying, that this result was obtained at any sacrifice of life and truth in the portrayal of emotion. Demosthenes tells us that some of the inferior tragedians of his time were called ‘ranters’<sup>2</sup>. It might be said, of course, that this indicates a popular preference for an undemonstrative style. But it might with more force be replied that ‘ranting’ is not a fault which a coldly ‘statuesque’ tradition would have generated.

on and off the stage) ἤδη δὲ πέρασ ἐχοντος τοῦ δράματος, ἀποδυσάμενος ἕκαστος αὐτῶν τὴν χρυσόπαστον ἐκέλευν ἐσθῆτα καὶ τὸ προσωπεῖον ἀποθέμενος καὶ καταβὰς ἀπὸ τῶν ἐμβάτων πένης καὶ ταπεινὸς περιέρχεται, οὐκέτ’ Ἀγαμέμνων ὁ Ἀτρέως οὐδὲ Κρέων ὁ Μενοικέως, ἀλλὰ Πῶλος Χαρικλέους Σουνιεὺς ὀνομαζόμενος ἢ Σάτυρος Θεογέιτονος Μαραθῶνιος. [‘Polus, son of Charicles, of Sunium,’ is not inconsistent with τὸν Αἰγινήτην in Plut. *Dem.* 28, for the great actor may have been a native of Aegina who was afterwards enrolled in the Attic deme of Sunium.] Id. *De mercede conduct.* § 5 τοῖς τραγικοῖς ὑποκριταῖς...οἱ ἐπὶ μὲν τῆς σκηνῆς Ἀγαμέμνων ἕκαστος αὐτῶν ἢ Κρέων ἢ αὐτὸς Ἡρακλῆς εἰσιν, ἔξω δὲ Πῶλος ἢ Ἀριστόδημος, ἀποθέμενοι τὰ προσωπεῖα, γίνονται.

The Aristodemus coupled by Lucian with Polus is the actor mentioned by Aeschines and Demosthenes; the latter specially notices that he and Theodorus had both often acted the *Antigone* of Sophocles (or. 19. § 246): Satyrus is the comic actor mentioned by the same orators (Aeschin. 2. § 156, Dem. or. 19. § 193). Thus we see how, in later Greek literature, Polus had become one of a small group of names typical of the best histrionic art of the classical age.

<sup>1</sup> On the sense in which a ‘plastic’ character is common to Greek Sculpture, Tragedy, and Oratory, cp. my *Attic Orators*, vol. I. pp. xcvi—ciii.

<sup>2</sup> Dem. or. 18. § 262 μισθώσας αὐτὸν τοῖς βαρυστῆνοις ἐπικαλουμένοις ἐκείνοις ὑποκριταῖς, Σιμύλῃ καὶ Σωκράτει, ἐτριταγωνίστει.

§ 17. The story of Oedipus was one of a few subjects which the Greek dramatists never tired of handling. Some eight or nine tragedies, entitled *Oedipus*, are known by the names of their authors, and by nothing else<sup>1</sup>. Plato, the poet of the Old Comedy, wrote a *Laïus*, which was perhaps a parody of the Aeschylean play; and the Middle Comedy was indebted to Eubulus for an *Oedipus* from which a few verses are left—a travesty of the curse pronounced upon the unknown criminal<sup>2</sup>. Julius Caesar, like the younger Pitt, was a precocious dramatist, and Oedipus was his theme<sup>3</sup>. The self-blinded Oedipus was a part which Nero loved to act<sup>4</sup>, and the last public recitation which he ever gave, we are told, was in this character. The Greek verse at which he stopped is on record: whose it was, we know not<sup>5</sup>. Of all the Greek versions, not one remains by which to gauge the excellence of Sophocles. But the literatures of other languages make some amends.

Nothing can better illustrate the distinctive qualities of the Sophoclean Oedipus than to compare it with the treatment of the same theme by Seneca, Corneille, Dryden and Voltaire. So far as the last three are concerned, the comparison has a larger

<sup>1</sup> An *Oldipous* by the Carcinus whom Aristophanes ridicules is quoted by Arist. *Rhet.* 5. 16. 11. Xenocles is said to have been victorious, with a series of plays including an *Oldipous*, against Euripides, one of whose pieces on that occasion was the *Troades*, probably in 415 B.C. An *Oldipous* is also ascribed to Achaëus (Nauck *Trag. fr.* p. 584), Theodectes (p. 623), and, more doubtfully, to Diogenes of Sinope (p. 627); also by Suidas to Philocles, and to each of two poets named Nicomachus (one of Athens, the other of the Troad).

<sup>2</sup> Meineke *Com. Frag.* pp. 231 (Plato), Eubulus (451). Of the latter's five verses, the last three are—*δοῖς δ' ἐπὶ δειπνον ἢ φίλον τιν' ἢ ξένον | καλέσας ἔπειτα συμβολὰς ἐπράξατο, | φυγὰς γένοιτο μηδὲν ὀκθεὺς λαβίων*. It seems quite possible, as has been suggested, that Eubulus was parodying verses from the *Oedipus* of Euripides.

<sup>3</sup> Sueton. *Iul. Caes.* 56 *Feruntur et a puero et ab adulescentulo quaedam scripta, ut laudes Herculis, tragoedia Oedipus.*

<sup>4</sup> Sueton. *Nero* 21 *Tragoedias quoque cantavit personatus. Inter cetera cantavit Canacen parturientem, Orestem matricidam, Oedipodem excaecatam, Herculem insanum.*

<sup>5</sup> *ib.* 46 *Observatum etiam fuerat novissimam fabulam cantasse eum [Neronem] publice Oedipum exsulem, atque in hoc desisse versu, οἰκτρῶς θανεῖν μ' ἀνωγέ σύγγαμος πατήρ.* Dio Cassius (63. 28) also quotes the verse as one on which Nero's mind dwelt: *τὸ ἔπος ἐκείνο συνεχῶς ἐνενόει.*

value. The differences between the spirit of the best Greek Tragedy and that of modern drama are not easily expressed in formulas, but can be made clearer by a particular example. Perhaps the literature of drama hardly affords any example so apposite for this purpose as the story of Oedipus.

The  
*Oedipus*  
of Seneca.

§ 18. Seneca has followed, and sometimes paraphrased, Sophocles with sufficient fidelity to heighten the contrast between the original and the rhetorical transcript. For the comparative student of drama, however, the Roman piece is by no means devoid of instruction or of interest. Seneca's plot diverges from that of Sophocles in three main points. (i) Teiresias does not intuitively know the murderer of Laius. When his aid is invoked by Oedipus, he has recourse to the arts of divination. Manto, the daughter of the blind seer, reports the signs to him, and he declares that neither voice of birds nor inspection of victims can reveal the name. Laius himself must be called up from the shades. In a grove near Thebes, Teiresias performs the awful rites which evoke the dead; the ghastly shape of Laius rises—

Stetit per artus sanguine effuso horridus—

and denounces his son. This scene is related to Oedipus by Creon in a long and highly-wrought speech (530—658). Here, as in the earlier scene with Manto (303—402), copious use is made of detail from Roman augural lore, as well as of the Nekyia in the eleventh book of the *Odyssey*—suggesting a contrast with the lightness of touch which marks that passage of the Sophoclean *Antigone* (998—1011) where Teiresias describes the failure of his appeal to augury. There, the technical signs are briefly but vividly indicated; in Seneca, the erudition is heavy and obtrusive.

(ii) After the discovery of the parricide and the incest, and when Oedipus has now blinded himself, Iocasta meets and thus accosts him :—

Quid te vocem?

Natumne? dubitas? natus es, natum pudet.

Invite, loquere, nate: quo avertis caput

Vacuosque vultus?

*Oed.* Quis frui et tenebris vetat?  
 Quis reddit oculos? matris, heu, matris sonus.  
 Perdidimus operam. Congredi fas amplius  
 Haud est. Nefandos dividat vastum mare...

Iocasta presently kills herself on the stage. Here, at least, Seneca has the advantage of Euripides, whose Iocasta speaks the prologue of the *Phoenissae*, and coldly recites the horrors of her past life,—adding that Oedipus has been imprisoned by his sons, ‘in order that his fate might be forgotten—for it needs much art to hide it’<sup>1</sup>. The Iocasta of Sophocles rushes from the scene, not to re-appear, at the moment when she finds Oedipus resolved to unbare that truth of which she herself is already certain, and leaves the terrible cry thrilling in our ears—

ιού, ιού, δύστηνε τοῦτο γάρ σ' ἔχω  
 μόνον προσειπεῖν, ἄλλο δ' οὐποθ' ἕστερον.

In the truth and power of this touch, Sophocles is alone. Neither Seneca, nor any later dramatist, has managed this situation so as to express with a similar union of delicacy and strength the desperate anguish of a woman whom fate has condemned to unconscious crime.

(iii) Seneca had no ‘Oedipus at Colonus’ in view. He was free to disregard that part of the legend according to which Oedipus was expelled from Thebes by Eteocles and Polyneices, and can therefore close his play by making Oedipus go forth into voluntary exile:—

Mortifera mecum vitia terrarum extraho.  
 Violenta fata et horridus morbi tremor  
 Maciesque et atra pestis et tabidus dolor  
 Mecum ite, mecum: ducibus his uti libet.

§ 19. The closeness with which Seneca has studied Sophocles can be judged from several passages<sup>2</sup>. It is instructive to notice that, while Seneca has invented rhetorical ornament (as in the

Seneca's  
relation to  
Sophocles.

<sup>1</sup> Eur. *Phoen.* 64 ἢ ἀμνήμων τύχη | γένοιτο, πολλῶν δεομένη σοφισμάτων.

<sup>2</sup> Such are, the scene in which Oedipus upbraids Creon (Sen. 678—708, cp. Soph. 532—630); the questioning of Iocasta by Oedipus (Sen. 773—783, cp. Soph. 740—755); the scene with the messenger from Corinth, and the final discovery (Sen. 783—881. Cp. Soph. 955—1185).

opening dialogue, 1—105, and the *Nekyia*, 530—568), he has not known how to vary the natural development of the action. He has compressed the incidents of Sophocles into the smallest compass; and hence, notwithstanding the rhetorical episodes, the whole play consists only of 1060 lines, and would not have occupied more than an hour and a half in representation. Seneca is thus a negative witness to the mastery shown by the artist who could construct such a drama as the *Oedipus Tyrannus* with such materials. The modern dramatists, as we shall see, teach the same lesson in a more positive form. Walter Scott's estimate of Seneca's *Oedipus* needs modification, but is just in the main. 'Though devoid of fancy and of genius,' he says, it 'displays the masculine eloquence and high moral sentiment of its author; and if it does not interest us in the scene of fiction, it often compels us to turn our thoughts inward, and to study our own hearts.' Seneca's fault, however, so far as the plot is concerned, seems less that he fails to interest, than that, by introducing the necromantic machinery, and by obliterating the finer moral traits of his Greek original, he has rendered the interest rather 'sensational' than properly dramatic<sup>1</sup>.

The  
*Oedipe* of  
Corneille.

§ 20. The *Oedipe* of Corneille was produced at Paris in 1657. After an interval which followed the unfavourable reception of his *Pertharite* in 1653, it was with the *Oedipe* that Corneille returned to the theatre, at the instance of his patron, Nicolas Fouquet, to whom it is dedicated. It is immaterial for our purpose that this play is far from exhibiting Corneille at his best; nor need we here inquire what precise rank is to be assigned to it among his less successful works. For the student of Sophocles, it has the permanent interest of showing how the subject of the *Oedipus Tyrannus* was adapted to the modern stage by a typical artist of the French classical school. The severely simple theme of Sophocles, with its natural elements of pity and terror, is found too meagre by the modern dramatist. He cannot trust to that

<sup>1</sup> A small trait may be noticed as amusingly characteristic of the Roman poet of the Empire. The *Laïus* of Sophocles goes to Delphi *βαῖς*—with only four attendants (752). Seneca makes *Laïus* set out with the proper retinue of a king;—but most of them lose their way. *Plures fefellit error ancipitis viae: Paucos fidelis curribus innox labor.*

alone ; he feels that he needs some further source of variety and relief. To supply this, he interweaves an underplot of secondary persons—‘the happy episode of the loves of Theseus and Dircè.’ Theseus is the king of Athens ; Dircè is a daughter of the deceased Laïus.

The drama opens with a love-scene, in which Theseus is urging Dircè not to banish him from her presence at Thebes :—

N’écoutez plus, madame, une pitié cruelle,  
Qui d’un fidèle amant vous feroit un rebelle...

To the end, the fortunes of this pair divide our attention with those of Oedipus and Iocasta. Corneille does not bring Teiresias on the scene ; but Nérine, ‘lady of honour to Iocasta,’ relates how the seer has called forth the shade of Laïus. The ghost does not (as with Seneca) denounce Oedipus, but declares that the woes of Thebes shall cease only ‘when the blood of Laïus shall have done its duty.’ The discovery is brought about nearly as in Sophocles, though the management of the process is inferior in a marked degree. The herdsman of Laïus—whom Corneille, like Dryden and Voltaire, names Phorbas, after Seneca’s example—kills himself on the stage ; Iocasta, snatching the poniard from him, plunges it in her own breast. Oedipus blinds himself. No sooner have the gory drops flowed from his eyes, than the pest which is ravaging Thebes ceases : the message of the spirit is fulfilled :—‘the blood of Laïus has done its duty.’ Theseus and Dircè, we understand, are made happy.

The chief character, as drawn by Corneille, shows how an artificial stoicism can destroy tragic pathos. The Oedipus of Corneille is an idealised French king of the seventeenth century—one of those monarchs concerning whom Dircè says,

Le peuple est trop heureux quand il meurt pour ses rois ;

he learns the worst with a lofty serenity ; and his first thought is to administer a stately rebuke to the persons whose misdirected forethought had saved him from perishing in infancy :—

Voyez où m’a plongé votre fausse prudence.

Dircè admires his impassive fortitude :—

La surprenante horreur de cet accablement  
Ne coûte à sa grande âme aucun égarement.

Contrast with this the life-like and terrible power of the delineation in Sophocles, from the moment when the cry of despair bursts from the lips of Oedipus (1182), to the end.

The  
*Oedipus* of  
Dryden.

§ 21. Twenty-two years after Corneille, Dryden essayed the same theme. His view was that his French predecessor had failed through not rendering the character of Oedipus more noble and attractive. On the other hand, he follows Corneille in the essential point of introducing an underplot. Dryden's Eurydicè answers to Corneille's Dircè, being, like her, the daughter of Laius. Corneille's Theseus is replaced by Adrastus, king of Argos,—a personage less likely, in Dryden's opinion, to eclipse Oedipus. When the play opens, Oedipus is absent from Thebes, and engaged in war with Argos. Meanwhile plots are being laid against his throne by Creon—a hunch-backed villain who makes love to Eurydicè, and is rejected by her much as Shakspeare's Richard, Duke of Gloster—who has obviously suggested some traits—is repulsed by the Lady Ann. Presently Oedipus returns, bringing the captive Adrastus, whom he chivalrously sets free to woo Eurydicè. From this point, the piece follows the general lines of Sophocles, so far as the discovery is concerned. Oedipus is denounced, however, not by Teiresias, but, as in Seneca, by the ghost,—which Dryden, unlike Seneca, brings on the stage.

It is singular that Dryden should have committed the same mistake which he perceived so clearly in Corneille. Eurydicè and Adrastus are less tiresome than Dircè and Theseus, but their effect is the same. The underplot spoils the main plot. The tragic climax is the death of Eurydicè, who is stabbed by Creon. Creon and Adrastus next kill each other; then Iocasta slays herself and her children; and finally Oedipus throws himself from an upper window of the palace. 'Sophocles,' says Dryden, 'is admirable everywhere; and therefore we have followed him as close as we possibly could.' In a limited verbal sense, this is true. There are several scenes, or parts of scenes, in

which Dryden has almost transcribed Sophocles<sup>1</sup>. But the difference of general result is complete. The *Oedipus* of Sophocles does perfectly that which Tragedy, according to Aristotle, ought to do. It effects, by pity and terror, the 'purgation' of such feelings; that is, it separates them from the alloy of mean accident, and exercises them, in their pure essence, on great objects—here, on the primary instincts of natural affection. In relation to pity and terror, Tragedy should be as the purgatorial fire,—

exemit labem, purumque reliquit  
Aetherium sensum atque aurai simplicis ignem.

Now, Dryden's play first divides our sympathy between the fate of Eurydicè and that of Oedipus; next, it involves it with feelings of a different order,—loathing for the villainy of Creon, and disgust at the wholesale butchery of the end. Instead of 'purging' pity and terror, it stupefies them; and the contrast is the more instructive because the textual debt of Dryden to Sophocles has been so large.

It is right to add that, while the best parts of the play—the first and third acts—are wholly Dryden's, in the rest he was assisted by an inferior hand<sup>2</sup>. And, among the places where Dryden's genius flashes through, it is interesting to remark one in which he has invented a really Greek touch,—not in the manner of Sophocles, certainly, yet such as might occur in Euripides. Oedipus is pronouncing the curse on the unknown murderer:—

But for the murderer's self, unfound by man,  
Find him, ye powers celestial and infernal!  
And the same fate, or worse than Læius met,  
Let be his lot: his children be accurst;  
His wife and kindred, all of his, be cursed!

*Both Priests.* Confirm it, heaven!

<sup>1</sup> As in the scene with the suppliants (Act 1. Sc. i.); that between Oedipus and Iocasta (Act III. Sc. i.); and that between Oedipus and Aegeon (the messenger from Corinth, Act IV. Sc. i.).

<sup>2</sup> 'What Sophocles could undertake alone, Our poets found a work for more than one' (Epilogue). Lee must be held accountable for the worst rant of Acts IV. and V.; but we are not concerned here with the details of execution, either in its merits or in its defects.

Enter JOCASTA, *attended by Women.*

*Joc.* At your devotions? Heaven succeed your wishes;  
And bring the effect of these your pious prayers  
On you, and me, and all.

*Pr.* Avert this omen, heaven!

*Oedip.* O fatal sound! unfortunate Jocasta!  
What hast thou said? an ill hour hast thou chosen  
For these foreboding words! why, we were cursing!

*Joc.* Then may that curse fall only where you laid it.

*Oedip.* Speak no more!  
For all thou say'st is ominous: we were cursing;  
And that dire imprecation hast thou fasten'd  
On Thebes, and thee, and me, and all of us.

The  
*Oedipe* of  
Voltaire.

§ 22. More than either Dryden or Corneille, Voltaire has treated this subject in the spirit of the antique. His *Oedipe* was composed when he was only nineteen. It was produced in 1718 (when he was twenty-four), and played forty-six times consecutively—a proof, for those days, of marked success. In 1729, the piece having kept its place on the stage meanwhile, a new edition was published. It is not merely a remarkable work for so young a man; its intrinsic merit, notwithstanding obvious defects, is, I venture to think, much greater than has usually been recognised. The distinctive ‘note’ of the modern versions—the underplot—is there, no doubt; but, unlike Corneille and Dryden, Voltaire has not allowed it to overshadow the main action.

The hero Philoctetes revisits Thebes, after a long absence, to find Oedipus reigning in the seat of Laius. The Thebans are vexed by pestilence, and are fain to find a victim for the angry god; Philoctetes was known to have been the foe of the late king, and is now accused of his murder. Iocasta had been betrothed to Philoctetes in youth, and loves him still. She urges him to fly, but he resolves to remain and confront the false charge. At this moment, the seer Teiresias denounces Oedipus as the criminal. Philoctetes generously protests his belief in the king's innocence; and from this point (the end of the third Act) appears no more.

Thenceforth, the plot is mainly that of Sophocles. The first scene of the fourth Act, in which Iocasta and Oedipus inform each other of the past, is modelled on *Oed. Tyr.* 698—862, with some characteristic differences. Thus, in Sophocles, the first doubt of Oedipus as to his parentage springs from a taunt uttered at a feast (779). Here is Voltaire's substitute for that incident (the scene, of course, being Corinth):—

Un jour, ce jour affreux, présent à ma pensée,  
 Jette encor la terreur dans mon âme glacée;  
 Pour la première fois, par un don solennel,  
 Mes mains, jeunes encore, enrichissaient l'autel:  
 Du temple tout-à-coup les combles s'entr'ouvrirent;  
 De traits affreux de sang les marbres se couvrirent;  
 De l'autel, ébranlé par de longs tremblemens,  
 Une invisible main repoussait mes présens;  
 Et les vents, au milieu de la foudre éclatante,  
 Portèrent jusqu'à moi cette voix effrayante:  
 "Ne viens plus des lieux saints souiller la pureté;  
 "Du nombre des vivans les dieux t'ont rejeté;  
 "Ils ne reçoivent point tes offrandes impies;  
 "Va porter tes présens aux autels des Furies;  
 "Conjure leurs serpens prêts à te déchirer;  
 "Va, ce sont là les dieux que tu dois implorer."

This is powerful in its way. But where Voltaire has introduced a prodigy—the supernatural voice heard amid lightnings—Sophocles was content to draw from common life, and to mark how a random word could sink into the mind with an effect as terrible as that of any portent. Voltaire has managed the final situation on Corneille's plan, but with infinitely better effect. The High Priest announces that Oedipus has blinded himself, thereby appeasing the gods; and the play closes with the death of Iocasta:

## IOCASTE.

O mon fils! hélas! dirai-je mon époux?  
 O des noms les plus chers assemblage effroyable!  
 Il est donc mort?

## LE GRAND PRÊTRE.

Il vit, et le sort qui l'accable  
 Des morts et des vivans semble le séparer<sup>1</sup>;  
 Il s'est privé du jour avant que d'expirer.  
 Je l'ai vu dans ses yeux enfoncer cette épée,  
 Qui du sang de son père avait été trempée;  
 Il a rempli son sort, et ce moment fatal  
 Du salut des Thébains est le premier signal.  
 Tel est l'ordre du ciel, dont la fureur se lasse;  
 Comme il veut, aux mortels il fait justice ou grâce;  
 Ses traits sont épuisés sur ce malheureux fils:  
 Vivez, il vous pardonne.

## IOCASTE.

Et moi je me punis. (*Elle se frappe.*)  
 Par un pouvoir affreux réservée à l'inceste,  
 La mort est le seul bien, le seul dieu qui me reste.  
 Laius, reçois mon sang, je te suis chez les morts:  
 J'ai vécu vertueuse, et je meurs sans remords.

## LE CHOEUR.

O malheureuse reine! ô destin que j'abhorre!

## IOCASTE.

Ne plaignez que mon fils, puisqu'il respire encore.  
 Prêtres, et vous Thébains qui fûtes mes sujets,  
 Honorez mon bûcher, et songez à jamais  
 Qu'au milieu des horreurs du destin qui m'opprime  
 J'ai fait rougir les dieux qui m'ont forcée au crime.

Voltaire's  
 criticisms.

§ 23. Voltaire was conscious of the objections to his own episode of Philoctetes; no one, indeed, could have criticised it with more wit or force. 'Philoctetes seems to have visited Thebes only for the purpose of being accused': not a word is said of him after the third Act, and the catastrophe is absolutely

<sup>1</sup> Voltaire borrowed this verse from Corneille,—"parce qu'ayant précisément la même chose à dire,...il m'était impossible de l'exprimer mieux"; and Corneille was himself translating Seneca's '*nec vivis mixtus, nec sepultis*.' Voltaire was perhaps unconscious that the ground which he assigns here was exactly that on which the repetition of passages in the Greek orators was defended—viz. that τὸ καλῶς εἰπεῖν ἀπαξ περιγίγνεται, δις δὲ οὐκ ἐνδέχεται (Theon, προγυμνάσματα 1: see my *Attic Orators*, vol. 1. p. lxxii).

independent of him. In a letter to the Jesuit Porée, with whom he had read the classics, Voltaire apologises for *Philoctetes* by saying that the Parisian actors would not hear of an *Oedipus* with no love in it; 'I spoiled my piece,' he says, 'to please them.'

But it is certain, from what he says more than once elsewhere, that he regarded *some* underplot as a necessity. His remarks on this point are worth noting, because they touch an essential difference between the old Greek view of drama and that which has prevailed on our stage. 'The subject (*Oedipus*) did not, in itself, furnish me with matter for the first three Acts; indeed, it scarcely gave me enough for the last two. Those who know the theatre—that is, who are as much alive to the difficulties as to the defects of composition—will agree with what I say.' 'In strictness, the play of *Oedipus* ought to end with the first Act.' *Oedipus* is one of those ancient subjects 'which afford only one scene each, or two at most—not an entire tragedy.' In short, to demand a modern drama on the *simple* story of *Oedipus* was like setting one to make bricks without straw. Corneille found himself constrained to add the episode of Theseus and Dircè; Dryden introduced Adrastus and Eurydicè<sup>1</sup>.

<sup>1</sup> 'All we could gather out of Corneille,' says Dryden, 'was that an episode must be, but not his way.' Dryden seems to have felt, however, that it was demanded rather by convention than by artistic necessity. The following passage is interesting as an indication that his instinct was better than his practice:—'The Athenian theatre (whether more perfect than ours, is not now disputed), had a perfection differing from ours. You see there in every act a single scene, (or two at most), which manage the business of the play; and after that succeeds the chorus, which commonly takes up more time in singing, than there has been employed in speaking. The principal person appears almost constantly through the play; but the inferior parts seldom above once in the whole tragedy. The conduct of our stage is much more difficult, where we are obliged never to lose any considerable character, which we have once presented.' [Voltaire's *Philoctetes* broke this rule.] 'Custom likewise has obtained, that we must form an underplot of second persons, which must be depending on the first; and their bye-walks must be like those in a labyrinth, which all of them lead into the great parterre; or like so many several lodging chambers, which have their outlets into the same gallery. Perhaps, after all, if we could think so, the ancient method, as it is the easiest, is also the most natural and the best. For variety, as it is managed, is too often subject to breed distraction; and while we would please too many ways, for want of art in the conduct, we please in none.' (*Preface to Oedipus*.)

Essential  
difference  
between  
Sophocles  
and the  
moderns.

§ 24. Now, why could Sophocles dispense with any such addition, and yet produce a drama incomparably more powerful? The masterly art of Sophocles in the structure and development of the plot has already been examined, and is properly the first attribute of his work which claims attention. But this is not the only, or the principal, source to which the *Oedipus Tyrannus* owes its greatness; the deeper cause is, that Sophocles, in the spirit of Greek Tragedy, has known how to make the story of Oedipus an ideal study of character and passion. Corneille, Dryden, Voltaire—each in his own way—were thinking, ‘How am I to keep the audience amused? Will they not find this horrible story of Oedipus rather too painful and monotonous? Will they not desire something lighter and pleasanter—some love-making, for instance, or some intrigue?’ ‘What an insipid part would Iocasta have played,’ exclaims Voltaire, ‘had she not retained at least the memory of a lawful attachment, and trembled for the existence of a man whom she had once loved!’ There is the secret frankly told.

Sophocles, on the other hand, *concentrates* the attention of the audience on the destiny of Oedipus and Iocasta. The spectators are enchained by the feelings which this destiny moves at each step in its course. They are made to see into the depths of two human souls. It is no more possible for them to crave minor distractions than it would be for our eyes or thoughts to wander, if we were watching, without the power of arresting, a man who was moving blindfold towards a precipice. The interest by which Sophocles holds us is continuous and intense; but it is not monotonous, because alternations of fear lead up to the worst; the exciting causes of pity and terror are not unworthy or merely repulsive, for the spectacle offered is that of a noble and innocent nature, a victim to unknown and terrible forces which must be counted among the permanent conditions of life, since the best of mankind can never be sure of escaping them. When the worst has befallen, *then* Sophocles knows how to relieve the strain; but it is a relief of another order from that which Corneille affords by the prospect of Theseus being made happy with Dirce. It is drawn from the natural sources of the tragedy itself; the blind king hears the voices of his children.

§ 25. A comparison may fitly close with a glance at two points in which the modern dramas illustrate Sophocles, and which have more than the meaning of details. Dryden has represented Oedipus and Iocasta as haunted, from the first, by a mysterious instinct of their true relationship. Thus she says to him:—

When you chid, methought  
A mother's love start<sup>1</sup> up in your defence,  
And bade me not be angry. Be not you;  
For I love Læus still, as wives should love,  
But you more tenderly, as part of me<sup>2</sup>.

Voltaire has the same thought (Act II. Sc. ii.), where Iocasta is speaking of her marriage with Oedipus :

je sentis dans mon âme étonnée  
Des transports inconnus que je ne conçus pas :  
*Avec horreur enfin je me vis dans ses bras.*

There is a similar touch in Corneille. Oedipus is watching Dircè—whom he believes to be his step-daughter, but who is in fact his sister—with her lover Theseus (Act III. Sc. iv.) :

Je ne sais quelle horreur me trouble à leur aspect ;  
Ma raison la repousse, et ne m'en peut défendre.

Such blind warnings of nature are indeed fitted to make the spectator shudder ; but they increase the difficulty of explaining why the truth was not divined sooner ; and they also tend to lessen the shock of the discovery. In other words, they may be poetical,—they may be even, in the abstract, tragic,—but they are not, for this situation, dramatic ; and it is due to the art of Sophocles to observe that he has nowhere admitted any hint of this kind.

§ 26. Next, it should be noticed that no one of the later dramatists has been able to avoid leaving a certain element of improbability in the story. We saw above that Aristotle alludes to the presence of such an element, not in the plot itself, but in the

The improbable element—how managed by the moderns.

<sup>1</sup> = 'started,' as again in this scene: 'Nature herself start back when thou wert born.'

<sup>2</sup> Act I. Sc. i. : cp. what Oedipus says in Act II. Sc. i.

supposed antecedents. It consists in the presumed ignorance of Oedipus and Iocasta regarding facts with which they ought to have been familiar. Sophocles tacitly accepts this condition, and, by doing so, minimizes its prominence; so much so, that it may be doubted whether many readers or spectators of the *Oedipus Tyrannus* would think of it, if their attention had not been drawn to it previously. Seneca has not attempted to improve on that example. But the moderns have sought various ways of evading a critical censure which they foresaw; and it is instructive to consider the result. The Oedipus of Corneille knows that Laius was said to have been killed by robbers; he also knows the place and the date. Further, he distinctly remembers that, at the same place and at the same date, he himself had slain three wayfarers. Strange to say, however, it never occurs to him that these wayfarers could possibly have been Laius and his attendants. He mildly suggests to Iocasta that they may have been *the robbers* (Act I. Sc. i.); though, as appears from the circumstances which he himself afterwards relates (Act IV. Sc. iv.), he had not the slightest ground for such a supposition. This device cannot be deemed an improvement on Sophocles. Dryden's expedient is simpler:—

Tell me, Thebans,  
How Laius fell; for a confused report  
Pass'd through my ears, when first I took the crown;  
*But full of hurry, like a morning dream,*  
*It vanish'd in the business of the day.*

That only serves to show us that the dramatist has an uneasy conscience. Voltaire's method is subtler. Oedipus thus excuses himself for having to question Iocasta concerning the death of Laius:—

Madame, jusqu'ici, respectant vos douleurs,  
Je n'ai point rappelé le sujet de vos pleurs;  
Et de vos seuls périls chaque jour alarmée  
Mon âme à d'autres soins semblait être fermée.

But, as the author admits, the king ought not to have been so long deterred, by the fear of displeasing his wife, from informing himself as to the death of his predecessor: 'this is to have

too much discretion and too little curiosity.' Sophocles, according to Voltaire, ought to have suggested some explanation of the circumstance that Oedipus, on hearing how Laius perished, does not at once recollect his own adventure in the narrow pass. The French poet seeks to explain it by hinting at a miraculous suspension of memory in Oedipus:—

Et je ne conçois pas par quel enchantement  
J'oubliais jusqu'ici ce grand événement;  
La main des dieux sur moi si long-temps suspendue  
Semble ôter le bandeau qu'ils mettaient sur ma vue.

But this touch, though bold and not unhappy, must be classed with the transparent artifices of the stage. The true answer to the criticisms on this score which Voltaire directs against Sophocles, Corneille, and himself is contained in a remark of his own, that a certain amount of improbability is inherent in the story of Oedipus<sup>1</sup>. If that improbability is excluded at one point, it will appear at another. This being so, it is not difficult to choose between the frank treatment of the material by Sophocles, and the ingenious but ineffectual compromises of later art.

§ 27. The recent revivals of Greek plays have had their great reward in proving how powerfully the best Greek Tragedy can appeal to modern audiences. Those who are furthest from being surprised by the result will be among the first to allow that the demonstration was needed. The tendency of modern study had been too much to fix attention on external contrasts between the old Greek theatre and our own. Nor was an adequate corrective of this tendency supplied by the manner in which the plays have usually been studied; a manner more favourable to a minute appreciation of the text than to apprehension of the play as a work of art. The form had been understood better than the spirit. A vague feeling might sometimes be perceived that the effectiveness of the old Greek dramas, *as such*, had depended essentially on the manners and beliefs of the people for whom

Revivals  
of Greek  
plays.

<sup>1</sup> In the fifth letter to M. de Genonville:—'Il est vrai qu'il y a des sujets de tragédie où l'on est tellement gêné par la bizarrerie des événemens, qu'il est presque impossible de réduire l'exposition de sa pièce à ce point de sagesse et de vraisemblance. Je crois, pour mon bonheur, que le sujet d'Oedipe est de ce genre.'

they were written, and that a successful Sophocles presupposed a Periclean Athens. Some wonderment appeared to greet the discovery that a masterpiece of Aeschylus, when acted, could move the men and women of to-day. Now that this truth has been so profoundly impressed on the most cultivated audiences which England or America could furnish,—in Germany and France it had been less unfamiliar,—it is not too much to say that a new life has been breathed into the modern study of the Greek drama.

The  
*Oedipus  
Tyrannus*  
—a crucial  
experi-  
ment.

§ 28. Recent representations of the *Oedipus Tyrannus* have a peculiar significance, which claims notice here. The incestuous relationship—the entrance of Oedipus with bleeding eyes—these are incidents than which none could be imagined more fitted to revolt a modern audience. Neither Corneille nor Voltaire had the courage to bring the self-blinded king on the stage; his deed is related by others. Voltaire, indeed, suggested<sup>1</sup> that the spectacle might be rendered supportable by a skilful disposition of lights,—Oedipus, with his gore-stained face, being kept in the dim back-ground, and his passion being expressed by action rather than declamation, while the scene should resound with the cries of Iocasta and the laments of the Thebans. Dryden dared what the others declined; but his play was soon pronounced impossible for the theatre. Scott quotes a contemporary witness to the effect that, when Dryden's *Oedipus* was revived about the year 1790, 'the audience were unable to support it to an end; the boxes being all emptied before the third act was concluded.'

The result  
at  
Harvard.

§ 29. In May, 1881, after seven months of preparation, the *Oedipus Tyrannus* was acted in the original Greek by members of Harvard University. Archaeology, scholarship, and art had conspired to make the presentation perfect in every detail; and the admirable record of the performance which has been published has a permanent value for every student of Sophocles<sup>2</sup>. Refer-

<sup>1</sup> In one of his notes on Corneille's Preface to the *Oedipe* (Oeuvres de Corneille, vol. VII. p. 262, ed. 1817).

<sup>2</sup> *An Account of the Harvard Greek Play. By Henry Norman.* Boston: James R. Osgood and Co., 1882. The account is illustrated by 15 photographs of characters and groups, and is dedicated by the Author (who acted the part of Creon) to Professor J. W. White. See Appendix, p. 201.

ences to it will be found in the following commentary. But it is the impression which the whole work made on the spectators of which we would speak here. Nothing of the original was altered or omitted; and at the last Oedipus was brought on the scene, 'his pale face marred with bloody stains.' The performances were seen by about six thousand persons,—the Harvard theatre holding about a thousand at a time. As an English version was provided for those who needed it, it cannot be said that the language veiled what might else have offended. From first to last, these great audiences, thoroughly representative of the most cultivated and critical judgment, were held spell-bound. 'The ethical situation was so overwhelming, that they listened with bated breath, and separated in silence.' 'The play is over. There is a moment's silence, and then the theatre rings with applause. It seems inappropriate, however, and ceases almost as suddenly as it began. The play has left such a solemn impression that the usual customs seem unfitting, and the audience disperses quietly'.<sup>1</sup> There is the nineteenth century's practical interpretation of Aristotle. This is Tragedy, 'effecting, by means of pity and terror, the *purgation* of such feelings.'

§ 30. A few months later in the same year (1881), the *Oedipe Roi* at the *Oedipus Tyrannus* was revived in a fairly close French translation at the Théâtre Français. When the version of Jules Français. Lacroix was played there in 1858, the part of Oedipus was filled by Geoffroy; but on this occasion an artist was available whose powers were even more congenial. Probably no actor of modern times has excelled M. Mounet-Sully in the union of all the qualities required for a living impersonation of the Sophoclean Oedipus in the entire series of moods and range of passions which the part comprises; as the great king, at once mighty and tender; the earnest and zealous champion of the State in the search for hidden guilt; the proud man startled by a charge which he indignantly repels, and embittered by the supposed treason of a friend; tortured by slowly increasing fears, alternating with moments of reassurance; stung to frenzy by the proof of his unspeakable wretchedness; subdued to a

<sup>1</sup> *Account of the Harvard Greek Play*, pp. 36, 103.

calmer despair ; finally softened by the meeting with his young daughters. The scene between Oedipus and Iocasta (vv. 700—862) should be especially noticed as one in which the genius of Sophocles received the fullest justice from that of M. Mounet-Sully. In the words of a critic who has finely described the performance<sup>1</sup>:—

‘Every trait of the tragedian’s countenance is now a witness to the inward dread, always increasing upon him, as he relates his own adventure, and questions her for more minute details of the death of Laius. His voice sometimes sinks to a trembling gasp of apprehension, as the identity of the two events becomes more and more evident. He seems to be battling with fate.’

With a modern audience, the moment at which the self-blinded Oedipus comes forth is that which tests the power of the ancient dramatist ; if, at that sight, repugnance overpowers compassion, the spell has been imperfect ; if all other feelings are absorbed in the profound pathos of the situation, then Sophocles has triumphed. We have seen the issue of the ordeal in the case of the representation at Harvard. On the Paris stage, the traditions of the French classical drama (represented on this point by Corneille and Voltaire) were apt to make the test peculiarly severe. It is the more significant that the moment is thus described in the excellent account which we have cited above :—

‘Oedipus enters, and in the aspect of the man, his whole history is told. It is not the adjunct of the bleeding eyes which now most deeply stirs the spectators. It is the intensity of woe which is revealed in every movement of the altered features and of the tottering figure whose bearing had been so majestic, and the tone of the voice,—hoarse, yet articulate. The inward struggle is recognised in its necessary outward signs. The strain on the audience might now become too great but for the relief of tenderness which almost immediately succeeds in the parting of Oedipus from his children. Often as pathetic farewells of a similar kind have been presented on the stage, seldom has any made an appeal so forcible.’

<sup>1</sup> *Saturday Review*, Nov. 19, 1881.

In the presence of such testimonies, it can no longer be deemed that the Tragedy of ancient Greece has lost its virtue for the modern world. And, speaking merely as a student of Sophocles, I can bear witness that the representation of the *Ajax* at Cambridge (1882) was to me a new revelation of meaning and power. Of that performance, remarkable in so many aspects, I hope to say something in a later part of this edition. Here it must suffice to record a conviction that such revivals, apart from their literary and artistic interest, have also an educational value of the very highest order.

## MANUSCRIPTS, EDITIONS AND COMMENTARIES.

MSS. used. § 1. The manuscripts of the *Oedipus Tyrannus* which have been chiefly used in this edition are the following<sup>1</sup>.

In the Biblioteca Mediceo-Laurenziana, Florence.

L, cod. xxxii. 9, commonly known as the Laurentian MS., first half of 11th century.

In the Bibliothèque Nationale, Paris.

A, cod. 2712, 13th century.

B, cod. 2787, ascribed to the 15th cent. (Catal. ii. 553).

E, cod. 2884, ascribed to the 13th cent. (? *ib.* ii. 565).

T, cod. 2711, 15th cent.

In the Biblioteca Marciana, Venice.

V, cod. 468, late 13th century or early 14th.

V<sup>2</sup>, cod. 616, probably of the 14th cent.

V<sup>3</sup>, cod. 467, 14th cent.

V<sup>4</sup>, cod. 472, 14th cent.

In the Bodleian Library, Oxford.

Cod. Laud. Misc. 99 (now Auct. F. 3. 25), late 14th century.

Cod. Laud. 54, early 15th cent.

Cod. Barocc. 66, 15th cent.

In the Library of Trinity College, Cambridge.

Cod. R. 3. 31, mainly of the late 14th century, in parts perhaps of the early 15th.

These MSS. I have myself collated.

The following are known to me in some cases by slighter personal

<sup>1</sup> There is no doubt that L belongs to the first half of the 11th century, and none (I believe) that A is of the 13th. These are the two most important dates. In the case of several minor MSS., the tendency has probably been to regard them as somewhat older than they really are. The dates indicated above for such MSS. are given on the best authority that I could find, but I do not pretend to vouch for their precision. This is, in fact, of comparatively small moment, so long as we know the general limits of age. Excluding L and A, we may say broadly that almost all other known MSS. of Sophocles belong to the period 1300—1600 A.D.

inspection, but more largely from previous collations, especially from those of Prof. L. Campbell (2nd ed., 1879):—Pal. = Palat. 40, Heidelberg: Vat. a = cod. 40 in the Vatican, 13th cent. (ascribed by some to the 12th): Vat. b, cod. Urbin. 141, *ib.*, 14th cent.: Vat. c, cod. Urbin. 140, *ib.*, 14th cent.: M, cod. G. 43 sup., in the Biblioteca Ambrosiana, Milan, 13th or early 14th cent.: M<sup>2</sup>, cod. L. 39 sup., *ib.*, early 14th cent.: L<sup>2</sup>, cod. 31. 10 (14th cent.) in the Bibliot. Med.-Lor., Florence; T, cod. Abbat. 152, late 13th, *ib.*: Δ, cod. Abbat. 41, 14th cent., *ib.*: Ricc. cod. 34, in the Biblioteca Riccardiana, Florence, sometimes ascribed to the 14th cent., but really of the 16th (see P. N. Papageorgius, 'cod. Laurent. von Soph.,' etc., p. 406, Leipzig, Teubner, 1883).

In making a first selection of MSS. to be collated, I was guided chiefly by what I already knew of their character and of their relations to each other, as these might be inferred from the previous reports; and this list was afterwards modified by such light as I gradually gained from my own experience. L stands first and alone. A is perhaps next—though at a long interval—in general value. The selection of 14th and 15th century MSS. could have been enlarged; but, so far as I can judge, the list which has been given is fairly representative. In the present state of our knowledge, even after all that has been done in recent years, it would, I think, be generally allowed that the greatest reserve must still be exercised in regard to any theory of the connections existing, whether by descent or by contamination, between our MSS. of Sophocles. We have not here to do with well-marked families, in the sense in which this can be said of the manuscript authorities for some other ancient texts; the data are often exceedingly complex, and such that the facts could be equally well explained by any one of two, or sometimes more, different suppositions. This is a subject with which I hope to deal more fully on a future occasion; even a slight treatment of it would carry me far beyond the limits which must be kept here. Meanwhile, it may be useful to give a few notes regarding some of the MSS. mentioned above, and to add some general remarks.

§ 2. L, no. xxxii. 9 in the Laurentian Library at Florence, is a vellum The Lau-  
rentian MS. MS., written in the first half of the eleventh century. It forms a volume measuring  $12\frac{1}{4}$  by  $8\frac{1}{2}$  inches, and containing 264 leaves (= 528 pages), of which Sophocles fills 118 leaves (= 236 pp.). It contains the seven plays of Sophocles, the seven plays of Aeschylus (with a few defects), and the *Argonautica* of Apollonius Rhodius. Marginal and interlinear scholia accompany the texts.

Since the first edition of this volume appeared, an autotype fac-

simile of the text of Sophocles in L has been published by the London Society for the Promotion of Hellenic Studies (1885). In an Introduction issued with the facsimile, the palaeographical character of the ms. has been described by Mr E. M. Thompson, Keeper of Manuscripts and Egerton Librarian in the British Museum. The ms. was produced in a regular workshop or scriptorium at Byzantium. The scribe wrote a clear and flexible hand; the characters are minuscule, in that more cursive style which distinguishes other classical mss. of the same period from the biblical and liturgical. As the form of the ruling shows, the scribe prepared the ms. to receive scholia; but his own work was confined to writing the text. The scholia were copied into the ms. by another person, under whose supervision the scribe appears to have worked. This person is usually designated as the 'diorthotes,' because he was the first corrector; or as 'S,' because he wrote the scholia. In some cases he himself corrected the errors of the first hand; in some others, where the first hand has corrected itself, this was probably done under his guidance; and he usually reserved to himself the part of supplying in the margin any verse which the first hand had omitted. In writing the scholia, the corrector used a mixture of minuscule and uncial ('half-uncial'): but, in correcting or supplementing the text, he often used a more minuscule style, as if for the sake of greater uniformity with the first hand. Hence there is sometimes a doubt between the two hands, though, as a rule, they are easily distinguished.

The first hand.

The first corrector.

Later correctors of L.

In the 12th and 13th centuries, at least three different hands added some notes. Hands of the 14th, 15th, or 16th century have been recognised in some other notes, both marginal and superscript. These later hands can usually be distinguished from that of the first corrector (the 'diorthotes,' or S), but very often cannot be certainly distinguished from each other. The attempt to do so is of the less moment since the additions which they made are seldom of any value. For much else that is of palaeographical interest in regard to L, readers may be referred to Mr Thompson's Introduction: the facts noticed here are those which primarily concern a student of Sophocles.

Unique value of L.

§ 3. L is not only the oldest, but also immeasurably the best, ms. of Sophocles which we possess. In 1847 Cobet expressed the opinion that L is the source from which all our other mss. are ultimately derived. This view has been supported by Dindorf in the preface to his 3rd edition (Oxon. 1860), and by Moriz Seyffert in the preface to his *Philoctetes* (1867). The contrary view—that some of our mss. come from a source independent of L—has also found able supporters,

among whom have been Anton Seyffert (*Quaestiones criticae de Codicibus recte aestimandis*, Halle, 1863); Prof. N. Wecklein (*Ars Sophoclis emendandi*, pp. 2 ff., 1869), and Prof. L. Campbell (*Sophocles*, vol. 1. pp. xxiv ff., 1879). I learn, however, that Prof. Wecklein has since become disposed to retract his opinion. In the second part of the Introduction to the Facsimile of L (pp. 15 ff.), I have shortly stated some of the objections to regarding L as the unique source. Two of them are furnished by this play: viz. (i) verse 800, omitted in the text of L, and inserted in the margin by a hand certainly later than several of the MSS. which have the verse in the text: (ii) the words  $\pi\omicron\nu\epsilon\acute{\iota}\nu \eta \tau\omicron\iota\varsigma \theta\epsilon\omicron\iota\varsigma$  written at v. 896 in the text of L,—these being corrupted from a gloss,  $\pi\alpha\nu\gamma\gamma\upsilon\lambda\acute{\iota}\epsilon\iota\nu \tau\omicron\iota\varsigma \theta\epsilon\omicron\iota\varsigma$ , which exists in full in the Trinity MS., and elsewhere<sup>1</sup>. The chief argument for L being the unique source is briefly this, that, though other MSS. sometimes correct L on small points, no one of them supplies any correction which was clearly beyond the reach of a fairly intelligent scribe or grammarian. The question is one which does not seem to admit of demonstrative proof either way: we must be content with the probabilities, which will be differently estimated by different minds. Apart, however, from this obscure question, all scholars can agree in recognising the paramount importance of L as the basis of our text. The sense of L's incomparable value is one which steadily grows upon the student as he proceeds with the labour of textual criticism. Wecklein's words are not too strong, when properly understood: 'A critic will hardly go wrong if he treats every letter, every stroke in L as worthy of particular attention, while he regards the readings of other MSS. rather in the light of conjectures,'—that is, where these MSS. diverge from L otherwise than by correcting its trivial errors. Instances in which they correct L may be seen in this play at vv. 43, 182, 221, 296, 332, 347, 657, 730, 967, 1260, 1387, 1474, etc. But, notwithstanding all such small corrections, it remains true that, with L safe, the loss of our other MSS. would have been a comparatively light misfortune. As instances in which a true reading has been preserved in a citation of Sophocles by an ancient author, but neither in L nor in any other MS., we may notice vv. 466, 528, 1170.

§ 4. Of the other Florentine MSS., L<sup>2</sup> cod. xxxi. 10 (14th cent.) contains all the seven plays, while  $\Gamma$  (cod. Abbat. 152), of the late 13th cent., has only *Ai.*, *El.*, *O. T.*, *Phil.*; and  $\Delta$  (cod. Abbat. 41), of the 14th cent., only *Ai.*, *El.*, *O. T.*

<sup>1</sup> A valuable discussion of this point is given by Prof. Campbell, vol. 1. pp. xxv—xli.

A, no. 2712 in the National Library of Paris, is a parchment of the 13th century<sup>1</sup>. It is a volume of 324 pages, each about 11½ inches by 9 in size, and contains (1) Eur. *Hec.*, *Or.*, *Phoen.*, *Androm.*, *Med.*, *Hipp.*: (2) p. 117—214, the seven plays of Soph.: (3) Ar. *Plut.*, *Nub.*, *Ran.*, *Eq.*, *Av.*, *Acharn.*, *Eccl.* (imperfect). The text of each page is in three columns; the writing goes continuously from left to right along all three, so that, e.g., vv. 1, 2, 3 of a play are respectively the first lines of columns 1, 2, 3, and v. 4 is the second line of col. 1. The contractions are naturally very numerous, since the average breadth of each column (*i.e.* of each verse) is only about 2 inches; but they are regular, and the ms. is not difficult to read.

B, no. 2787, in the same Library, written on thick paper, contains (1) Aesch. *P. V.*, *Theb.*, *Pers.*: (2) Soph. *O. T.*, *Trach.*, *Phil.*, *O. C.* Codex E, no. 2884, written on paper, contains (1) the same three plays of Aesch., (2) Soph. *Ai.*, *El.*, *O. T.*, (3) Theocr. *Idyll.* 1—14. Both these mss. have short interlinear notes and scholia. In E the writing is not good, and the rather frequent omissions show the scribe to have been somewhat careless. Though the Catalogue assigns E to the 13th cent., the highest date due to it seems to be the middle or late 14th. T, no. 2711, on thick paper, a ms. of the 15th cent., exhibits the seven plays of Sophocles in the recension of Demetrius Triclinius, the grammarian of the 14th cent. The single-column pages, measuring about 11½ by 7½, contain copious marginal scholia, which are mainly Triclinian. The general features of the Triclinian recension are well-known. He occasionally gives, or suggests, improved readings, but his ignorance of classical metre was equalled by his rashness, and especially in the lyrics he has often made havoc.

Of the Venetian mss., V, no. 468, a paper folio of the late 13th or early 14th cent., contains (1) Oppian; (2) Aesch. *P. V.*, *Theb.*, *Pers.*, *Agam.* (imperfect): (3) Soph., the 7 plays (but *Trach.* only to 18, *O. C.* only from 1338). V<sup>2</sup>, no. 616, a parchment in small folio, probably of the 14th cent., contains (1) Soph., the 7 plays: (2) Aesch., 5 plays (*Cho.* and *Suppl.* wanting). V<sup>3</sup>, no. 467, a paper 8vo. of the 14th cent., has the 7 plays of Sophocles. V<sup>4</sup>, no. 472, a paper 8vo. of the 14th cent., has (1) Ar. *Plut.*, *Nub.*, *Ran.*; (2) Soph. *Ai.*, *El.*, *Ant.* (imperfect), *O. T.*, with marginal scholia.

Of the Bodleian mss., Laud. Misc. 99 (Auct. F. 3. 25), late 14th cent., contains Soph. *O. T.*, *El.*, *Ai.*: Laud. 54 (early 15th cent.) the same three: Barocc. 66, 15th cent., the same three, with Eur. *Phoen.*

<sup>1</sup> It contains the entry, 'Codex optima notae. Codex Memmianus. Anno D. 1731 Feb. 16 Die.' In 1740 it had not yet been collated (Catal. II. 542).

The ms. of Trin. Coll. Camb. (late 14th—early 15th) has *El*, *Ai*, *O. T.*

§ 5. In relation to a text, the report of manuscript readings may be valuable in either, or both, of two senses, the palaeographical and the critical. For example, in *O. T.* 15 L reads *προσήμεθα*, and in 17 *στένοντες*. These facts have a palaeographical interest, as indicating the kind of mistakes that may be expected in mss. of this age and class. But they are of no critical interest, since neither *προσήμεθα* nor *στένοντες* is a possible variant: they in no way affect the certainty that we must read *προσήμεθα* and *σθένοντες*. In a discussion on the characteristics and tendencies of a particular ms., such facts have a proper (and it may happen to be, an important) place, as illustrating how, for instance, *ι* may have been wrongly added, or *θ* wrongly altered, elsewhere. The editor of a text has to consider how far he will report facts of which the direct interest is palaeographical only.

The general rule which I have followed is to report only those readings of mss. which have a direct critical interest, that is, which affect a question of reading or of orthography; except in the instances, not numerous in this play, where a manuscript error, as such, appeared specially significant. Had I endeavoured to exhibit all, or even a considerable part, of the mere mis-spellings, errors of accentuation, and the like, which I have found in the mss. which I have collated, the critical notes must have grown to an enormous bulk, without any corresponding benefit, unless to the palaeographical student of the particular codex and its kindred. On the other hand, I have devoted much time, care, and thought to the endeavour not to omit in my critical notes any point where the evidence of the mss. known to me seemed to have a direct bearing on the text.

§ 6. The use of conjecture is a question on which an editor must be prepared to meet with large differences of opinion, and must be content if the credit is conceded to him of having steadily acted to the best of his judgment. All students of Sophocles would probably agree at least in this, that his text is one in which conjectural emendation should be admitted only with the utmost caution. His style is not seldom analogous to that of Vergil in this respect, that, when his instinct felt a phrase to be truly and finely expressive, he left the logical analysis of it to the discretion of grammarians then unborn. I might instance *νῦν πᾶσι χαίρω* (*O. T.* 596). Such a style may easily provoke the heavy hand of prosaic correction; and, if it requires sympathy to interpret and defend it, it also requires, when it has once been marred, a very tender and very temperate touch in any attempt to restore it. Then in the lyric

Scope of the critical annotation.

The use of conjecture.

parts of his plays Sophocles is characterised by tones of feeling and passion which change with the most rapid sensibility—by boldness and sometimes confusion of metaphor—and by occasional indistinctness of imagery, as if the figurative notion was suddenly crossed in his mind by the literal.

Our text—  
how trans-  
mitted.

§ 7. Now consider by what manner of process the seven extant plays of this most bold and subtle artist have come down to us through about 23 centuries. Already within some 70 years after the death of Sophocles, the Athenian actors had tampered in such wise with the texts of the three great dramatists that the orator Lycurgus caused a standard copy to be deposited in the public archives of Athens, and a regulation to be made that an authorised person should follow in a written text the performances given on the stage, with a view to controlling unwarranted change<sup>1</sup>. Our oldest manuscript dates from 1400 to 1500 years after the time of Lycurgus. The most ancient sources which existed for the writers of our MSS. were already, it cannot be doubted, seriously corrupted. And with regard to these writers themselves, it must not be forgotten what their ordinary qualifications were. They were usually men who spoke and wrote the Greek of their age (say from the 11th to the 16th century) as it was commonly spoken and written by men of fair education. On the other hand, as we can see, they were usually very far from being good scholars in old classical Greek; of classical metres they knew almost nothing; and in respect of literary taste or poetical feeling they were, as a rule, no less poorly equipped. In the texts of the dramatists they were constantly meeting with things which they did not understand, and in such cases they either simply transmitted a fault of the archetype, or tried to make sense by some expedient of their own. On the whole, the text of Sophocles has fared better in the MSS. than that of either Aeschylus or Euripides. This needs no explanation in the case of Aeschylus. The style of Euripides, apparently so near to common life, and here analogous to that of Lysias, is, like the orator's, full of hidden snares and pitfalls for a transcriber: *λείη μὲν γὰρ ἰδεῖν*, as the old epigram says of it, *εἰ δέ τις αὐτὴν | εἰσβαῖνοι, χαλεποῦ τρηχυτέρῃ σκόλοπος*. Where, however, our MSS. of Sophocles do fail, the corruption is often serious and universal. His manuscript text resembles a country with generally good roads, but an occasional deficiency of bridges.

Its general  
condition.

Is there reason to hope that, in such places, more light will yet be obtained from the manuscripts or scholia now known to exist? It

<sup>1</sup> [Plut.] *Vit. Lycurg.* § 11.

appears hardly doubtful that this question must be answered in the negative. The utmost which it seems prudent to expect is a slightly increased certitude of minor detail where the text is already, in the main, uncorrupted. I need scarcely add that the contingency of a new ms. being discovered does not here come into account.

§ 8. Such, then, are the general conditions under which an editor of Sophocles is required to consider the treatment of conjectural emendation. It would seem as if a conservative *tendency* were sometimes held to be desirable in the editor of a text. When a text has been edited, we might properly speak of the *result* as 'conservative' or the contrary. But an editor has no more right to set out with a conservative tendency than with a tendency of the opposite kind. His task is simply to give, as nearly as he can ascertain it, what the author wrote. Each particular point affecting the text must be considered on its own merits. Instances have not been wanting in which, as I venture to think, editors of Sophocles have inclined too much to the side of unnecessary or even disastrous alteration. On the other hand, it is also a serious fault to place our manuscripts above the genius of the ancient language and of the author, and to defend the indefensible by 'construing,' as the phrase is, 'through thick and thin.' Who, then, shall be the judge of the golden mean? The general sense, it must be replied, of competent and sympathetic readers. This is the only tribunal to which in such a case an editor can go, and in the hands of this court he must be content to leave the decision.

§ 9. The following table exhibits the places where the reading adopted in my text is found in no ms., but is due to conjecture. The reading placed first is one in which L agrees with some other ms. or mss., except where it is differently specified. After each conjecture is placed the name of the critic who (to the best of my knowledge) first proposed it: where the priority is unknown to me, two or more names are given.

198 τέλει] τελεῖν Hermann. 200 A long syllable wanting. <τᾶν> Hermann. 214 — wanting. <σύμμαχον> Wolff. 248 ἄμορον] ἄμορον Porson. 351 προσείπας] προείπας Brunck. 360 λέγειν] λέγων Hartung. 376 με...γε σοῦ] σε...γ' ἐμοῦ Brunck. 478 πέτρας ὡς ταῦρος (πετραῖος ὁ ταῦρος first hand of L)] πέτρας ἰσόταυρος J. F. Martin and E. L. Lushington. 537 ἐν ἐμοῖ] ἐν μοι Reisig. 538 γνωρίσοιμι] γνωριῶμι Elmsley. 539 κούκ] ἥ οὐκ A. Spengel. 657 σ' inserted by Hermann after λόγῳ. 666 καὶ τὰ δ' Kennedy (τὰ δ' Herm.). 672 ἐλεεινὸν] ἐλεινὸν Porson. 693 εἴ σε νοσφίζομαι] εἴ σ' ἐνοσφίζομαι Hermann, Hartung, Badham. 696 εἰ δύναιο γενεῶ (δύναι first hand in L)]

Textual criticism should have no bias.

Conjectures of former critics, adopted in the text.

ἂν γένοιτο Blaydes. 741 τίνα δ' τίνος Nauck. 763 ὁ δέ γ' (ὁ γ' L)] οἱ Hermann. 790 προῦφάνη] προῦφηνει Hermann. 815 τίς τοῦδέ γ' ἀνδρὸς νῦν ἔστ' ἀθλιώτερος (others τίς τοῦδέ γ' ἀνδρὸς ἔστιν ἀθλιώτερος)] τίς τοῦδε νῦν ἔστ' ἀνδρὸς ἀθλιώτερος; I had supposed this obvious remedy to be my own, but find that P. N. Papageorgius (*Beiträge* p. 26, 1883) ascribes it to Dindorf in the *Poet. Scen.*: this then must be some former edit., for it is not in that of 1869 (the 5th), and in the Oxford ed. of 1860 Dind. ejected the verse altogether: see my crit. note on the place. 817 φ...τινα] ὄν...τινι Wunder. 825 μήτ' (μῆστ' first hand in L)] μῆδ' Dindorf. 876 ἀκροτάταν εἰσαναβαῖσ'] ἀκρότατα γείσ' ἀναβαῖσ' Wolff. 877 ἀπότομον] ἀποτμοτάταν Schnelle. 891 ἔξεται (έξεται, sic, L)] θίξεται Blaydes. 893 θυμῶι (others θυμῷ or θυμουῖν)] θεῶν Hermann. 906 — — — or — — — wanting. παλαίφατα Linwood. 943 f. ἡ τέθηκε Πόλυβος; εἰ δέ μῃ | λέγω γ' ἐγὼ τάληθές] Triclinius conjectured ἡ τέθηκε που Πόλυβος, γέρον; | εἰ μῃ λέγω τάληθές, which Erfurdt improved by substituting Πόλυβος, ὦ γέρον for που Πόλυβος γέρον. 987 μέγας] μέγας γ' Porson. 993 ἡ οὐ θεμιτόν] ἡ οὐχὶ θεμιτόν Brunck. 1002 ἐγωγ' οὐ (ἐγωγ' οὐχὶ A)] ἐγὼ οὐχὶ Porson. 1025 τεκῶν] τυχῶν Bothe, Foertsch. 1062 οὐκ ἂν ἐκ τρίτης] οὐδ' ἂν τρίτης Hermann. 1099 τῶν] τάν Nauck. 1100 προσπελασθεῖς] πατρὸς πελασθεῖς Lachmann. 1101 ἡ σέ γε θυγάτηρ] ἡ σέ γ' εὐνάτειρά τις Arndt. 1109 Ἑλικωνιάδων] Ἑλικωνίδων Porson. 1137 ἐμμήνους (ἐκμήνους cod. Trin.)] ἐκμήνους Porson. 1193 τὸ σόν τοι] τὸν σόν τοι Joachim Camerarius. 1196 οὐδένα] οὐδέν Hermann. 1205 τίς ἐν πόνοις, τίς ἄταις ἀγρίαις] τίς ἄταις ἀγρίαις, τίς ἐν πόνοις Hermann. 1216 A long syllable wanting. <ῶ> Erfurdt. 1218 οἰδύρομαι] δύρομαι Seidler. 1244 ἐπιρρήξας] ἐπιρράξας Dobree. 1245 κάλει] καλεῖ Erfurdt. 1264 πλεκταῖς ἐώρας ἐμπεπλεγμένην (L ἐμπεπληγμένην). ὁ δέ | ὅπως δ' (A omits δ'). πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην ὁ δέ | ὅπως δ' also occurs.] πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην. | ὁ δ' ὡς Campbell. 1279 αἵματος (others αἵματος τ') αἵματοῦς Heath. 1310 διαπέταται] διαπωτᾶται Musgrave, Seidler. 1315 ἀδάμαστον] ἀδάματον Hermann. *ib.* A syllable = wanting. <ὄν> Hermann. 1341 τὸν ὀλέθριον μέγαν (others μέγα)] τὸν μέγ' ὀλέθριον Erfurdt. 1348 μῆδ' ἀναγνῶναι ποτ' ἂν (or ποτε)] μῆδέ γ' ἂν γνῶναι ποτε Hermann. 1350 νομάδος] νομάδ' Elmsley. 1360 ἄθλιος] ἄθεος Erfurdt. 1365 ἔφν] ἐτι Hermann. 1401 μέμνησθ' ὅτι] μέμνησθέ τι Elmsley. 1494 f. τοῖς ἐμοῖς | γονεῦσιν] ταῖς ἐμαῖς γοναῖσιν Kennedy. 1505 μῇ σφε παρίδης] μῇ σφε περιδης Dawes. 1513 αἰεῖ] εἶα Dindorf. 1517 εἶμι] εἶμι Brunck. 1521 νῦν...νῦν] νυν...νυν Brunck. 1526 ὅστις...καὶ τύχαις ἐπιβλέπων] οὐ τίς...ταῖς τύχαις ἐπέβλεπεν Hartung, partly after Martin and Ellendt.

§ 10. The following emendations, adopted in the text, are due to the present editor. The grounds on which they rest are in each case stated in the commentary:—

227 ὑπεξελών | αὐτὸς] ὑπεξελείν αὐτὸν.

624 ὅταν] ὡς ἂν.

640 δρᾶσαι...δυσοῖν] δυοῖν...δρᾶν.

1091 Οἰδίπουν] Οἰδίπουν.

1218 ὡς περίαλλα ἰαχέων (νυ. ll. περίαλα, ἀχέων)] ὥσπερ ἰάλεμον χέων.

1405 ταῦτὸν] ταῦτοῦ.

One conjectural supplement is also the editor's:

493 <βασανίζων>.

In a few other places, where I believe the text to be corrupt, I have remedies to suggest. But these are cases in which the degree of probability for each mind must depend more on an ἄλογος αἰσθησις. Here, then, the principles of editing which I have sought to observe would not permit me to place the conjectures in the text. In the commentary they are submitted to the consideration of scholars, with a statement of their grounds in each case. 1090 οὐκ ἔσει τὰν αὐριον] τὰν ἐπιούσαν ἔσει. 1101 ἥ σέ γε θυγάτηρ | Λοξίου<sup>1</sup>;] ἥ σέ γ' ἔφυνε πατήρ | Λοξίας<sup>1</sup>; 1315 δυσούριστον] δυσούριστ' ἰόν. 1350 νομάδ<sup>2</sup>] μονάδ<sup>2</sup>.

§ 11. In my text, a conjecture is denoted by an asterisk, \*τελείν for Notation. τέλει in v. 198: except in those cases where a slight correction, which at the same time appears certain, has been so generally adopted as to have become part of the received text; as ἄμορον for ἄμοιρον in 248. In such cases, however, no less than in others, the fact that the reading is due to conjecture is stated in the critical note. A word conjecturally inserted to fill a lacuna is enclosed in brackets, as <τᾶν> in v. 200.

The marks † † signify that the word or words between them are believed by the editor to be unsound, but that no conjecture seemed to him to possess a probability so strong as to warrant its insertion in the text.

§ 12. Editions.—The following is an alphabetical list of the principal editions of Sophocles, with their dates. Separate editions of this play are marked with an asterisk.—Aldus (Venice, 1502: the *ed. princeps*).—Bergk (1858).—Blaydes (1859).—Bothe (1806).—Brunck (1786).—Burton (Soph. *O. T.*, *O. C.*, *Ant.*, with Eur. *Phoen.*, and Aesch. *Theb.*: 2nd ed., with additions by T. Burgess, 1779).—Camerarius, Joachim (1534).—L. Campbell (2nd ed., 1879).—Canter (1579).—Dindorf (3rd Oxford ed., 1860: 6th Leipsic ed., revised by S. Mekler, 1885).—Elmsley (1825).—Erfurdt and G. Hermann (1809–1825: new ed., 1830

<sup>1</sup> See Appendix on verse 1190.

—1866. Hermann's first recension of the *Oed. Tyr.*, in the above edition, appeared in 1811; the second, in 1823; the third, in 1833).—Hartung (1851).—\*Herwerden (1851).—T. Johnson (1745).—Junta (Florence, 2nd ed., 1547).—\*Kennedy (1882).—\*Kennedy, with notes by T. H. Steel (1885).—Linwood (4th ed., 1877).—J. F. Martin (1822).—Matthiae (1825).—Musgrave (1800).—Neue (1831).—\*Fr. Ritter (1870).—Schaefer (1810: new ed., 1873).—M. Schmidt (1871).—Schneider (2nd ed., 1844).—Schneidewin, revised by Nauck (new ed., 1886).—H. Stephanus (H. Estienne, 1568).—Tournier (2nd ed., 1877).—Turnebus (Paris, 1552-3).—Vauvilliers (1781).—Wecklein (1876).—\*White, J. H. (new ed., 1879).—\*Wolff-Bellermann (2nd ed., 1876).—Wunder (new English ed., 1855).

## Subsidia.

§ 13. Subsidia.—The scope of the following list is limited to indicating some of the principal writings consulted for this edition.—Arndt (*Quaestiones criticae, &c.*, 1844: *Kritische u. exegetische Bemerkungen, &c.*, 1854: *Beiträge z. Kritik des Soph. Textes, &c.*, 1862).—Badham (*Miscellanea*, 1855).—Butcher (in *Fortnightly Review*, June, 1884).—Cobet (*Var. Lectiones*, 2nd ed., 1873).—Dobree (*Adversaria*, 1831).—Doederlein (*Minutiae Sophocleae*, 1842-47).—Ellendt (*Lexicon Sophocleum*, 1872).—Emperius, Ad. (*Analecta critica*, 1842).—Gleditsch, Hugo (*Die Sophokleischen Strophen metrisch erklärt*, 1867-8).—Heath (*Notae sive Lectiones, &c.*, 1762).—Heimsoeth (*Kritische Studien*, 1865: *Commentatio critica* on textual emendation, continued in several parts, 1866-1874).—Kvíčala, Joh. (*Beiträge z. Kritik, &c. des Soph.*, part iv., 1869).—Otto, Clem. (*Quaestiones Soph. Criticae*, 1868-1876).—Papa-georgius, P. N. (*Beiträge z. Erklärung, &c. des Sophokles*, 1883).—Porson (*Adversaria*, 1812).—Purgold, L. (*Obss. Crit. in Soph., &c.*, 1802).—Reiske (*Animadversiones ad Sophoclem*, 1743?).—Schmidt, F. W. (*Kritische Studien*, 1886: also several earlier tracts).—Seyffert, M. (*Kritische Bemerkungen zu Soph. Oed. Tyr.*, 1863).—Wecklein (*Ars Sophoclis emendandi*, 1869).—Whitelaw, R. (*Notes on the Oed. Rex, in Transactions of the Cambridge Philological Society*, vol. III., part I., 1886. The same part of the vol. contains *Grammatical Annotations upon the Oed. Rex*, by J. P. Postgate: and *Note on Oed. Rex*, 43 sqq., by C. A. M. Fennell).—Occasional reference has also been made to many other scholars who have discussed particular points or passages of this play. A useful clue to many of these is given by H. Genthe's *Index Commentt. Sophoclearum* from 1836 to 1874 (the date of issue), in which §§ 541-616 (pp. 66-73) relate to the *Oedipus Tyrannus*.

## METRICAL ANALYSIS.

IN my text, I have exhibited the lyric parts with the received division of verses, for convenience of reference to other editions, and have facilitated the metrical comparison of strophe with antistrophe by prefixing a small numeral to each verse.

Here, in proceeding to analyse the metres systematically, I must occasionally depart from that received division of verses—namely, wherever it differs from that which (in my belief) has been proved to be scientifically correct. These cases are not very numerous, however, and will in no instance cause difficulty.

The researches of Dr J. H. Heinrich Schmidt into the Rhythmic and Metric of the classical languages have thrown a new light on the lyric parts of Greek Tragedy<sup>1</sup>. A thorough analysis of their structure shows how inventive and how delicate was the instinct of poetical and musical fitness which presided over every part of it. For the criticism of lyric texts, the gain is hardly less important. Conjectural emendation can now in many cases be controlled by more sensitive tests than were formerly in use. To take one example from this play, we shall see further on how in v. 1214 the *δικάζει τὸν* of the MSS. is corroborated, as against Hermann's plausible conjecture *δικάζει τ'*. The work of Dr Schmidt might be thus described in general terms. Setting out from the results of Rossbach and Westphal, he has verified, cor-

<sup>1</sup> Dr Schmidt's work, 'Die Kunstformen der Griechischen Poesie und ihre Bedeutung,' comprises four volumes, viz. (1) 'Die Eurhythmie in den Chorgesängen der Griechen,' &c. Leipzig, F. C. Vogel, 1868. (2) 'Die antike Compositionslehre,' &c. *ib.* 1869. (3) 'Die Monodien und Wechselgesänge der attischen Tragödie,' &c. *ib.* 1871. (4) 'Griechische Metrik,' *ib.* 1872.

rected, and developed these by an exhaustive study of the Greek metrical texts themselves. The essential strength of his position consists in this, that his principles are in the smallest possible measure hypothetical. They are based primarily on internal evidence afforded by Pindar, Aeschylus, Sophocles, Euripides and Aristophanes. To Dr J. W. White, Assistant Professor of Greek at Harvard University, is due the credit of having introduced Dr Schmidt's system to English readers<sup>1</sup>.

With regard to the lyric parts of this play, were I to give merely a skeleton scheme of them, the application of it to the Greek text might prove a little difficult for those who are not already acquainted with the results indicated above. For the sake, therefore, of greater clearness, I give the Greek text itself, with the scheme applied to it. Such notes as appeared requisite are added.

A few explanatory remarks must be premised.



Preliminary  
remarks.


A syllable of speech, like a note of music, has three conditions of utterance: (1) *length of tone*, (2) *strength of tone*, (3) *height of tone*.

(1) *Length of tone*—according as the voice dwells a longer or shorter time on the syllable—is the affair of *Quantity*. A 'short' syllable, as distinguished from a 'long,' is one which is pronounced in a shorter time. (2) *Strength of tone*—according to the stronger or weaker 'beat,' *ictus*, which the voice gives to the syllable—is the affair of *Rhythm*. 'Rhythm' is measured movement. The unity of a rhythmical sentence depends on the fact that one syllable in it has a stronger ictus than any other. (3) *Height of tone*—according as the voice has a higher or lower pitch—is the affair of *Accent*.

In modern poetry, Accent is the basis of Rhythm. In old Greek poetry, Quantity is the basis of Rhythm, and Accent has no influence which we can perceive. The facts which we have now to notice fall, then, under two heads: I. Quantity, as expressed in *Metre*: and II. *Rhythm*.



<sup>1</sup> By his excellent translation, made conjointly with Prof. Dr Riemenschneider, and revised by Dr Schmidt, of the 'Leitfaden in der Rhythmik und Metrik der Classischen Sprachen' (Leipzig, 1869)—an epitome, for schools, of the principles established in the 'Kunstformen.' The 'Introduction to the Rhythmic and Metric of the Classical Languages' was published at Boston, by Ginn and Heath, 1878; and in Prof. White's edition of this play (*ib.* 1879) the lyrics are constituted in conformity with it. Here, I have felt it necessary to assume that few of my English readers would be familiar with Dr Schmidt's results, and have therefore deemed it expedient to give fuller explanations than would otherwise have been necessary.

1. *Metre.* § 1. In Greek verse, the short syllable, denoted by  $\cup$ , *Metre.* is the unit of measure, and is called 'a time' (Lat. *mora*): a long syllable,  $-$ , has twice the value of a short; so that  $-\cup$  is a foot of 'three times.' The short syllable has the musical value of a quaver  or  $\frac{1}{8}$  note (*i.e.* eight of which make  $\overline{\quad}$ ). The long syllable has therefore the value of  or a  $\frac{1}{4}$  note.

§ 2. As in music  signifies that the  $\frac{1}{4}$  note has been made one-half as long again (*i.e.*  $\frac{1}{4} + \frac{1}{8} = \frac{3}{8}$ ), so in Greek verse the long syllable could be prolonged by a pause, and made equal to *three* short syllables. When it has this value, instead of  $-$  we write  $\sqcup$ .

§ 3. In a metrical foot, there is always one syllable on which the chief strength of tone, or ictus, falls. This syllable is called the *arsis* of the foot. The rest of the foot is called the *thesis*<sup>1</sup>. When a long syllable forms the *arsis* of a measure, it can have the value of even *more* than three short syllables. When it becomes equivalent to *four* ( $= \cup$ , a  $\frac{1}{2}$  note), it is written thus,  $\sqcup$ . When to *five* ( $= \cup$ ,  $\cup$ ,  $\frac{5}{8}$  note), thus,  $\sqcup$ .



§ 4. When the long syllable (written  $\sqcup$ ) is made equal to *three* short, it can be used, alone, as a metrical substitute for a whole foot of three short 'times,' viz. for  $-\cup$  (trochee),  $\cup-$  (iambus), or  $\cup\cup\cup$  (tribrach). So, when (written  $\sqcup$ ) it has the value of *four* short, it can represent a whole foot in  $\frac{4}{3}$  ( $\frac{1}{2}$ ) measure, viz.  $-\cup\cup$  (dactyl),  $\cup\cup-$  (anapaest), or  $--$  (spondee). And so  $\sqcup$  can replace any  $\frac{5}{8}$  measure, as  $-\cup-$ ,  $-\cup\cup\cup$ ,  $\cup\cup\cup-$  (paeons),  $\cup--$ ,  $--\cup$  (bacchii). This representation of a *whole foot* by one prolonged syllable is called *syncope*, and the foot itself is 'a *syncopated trochee*,' &c.

§ 5. When two short syllables are used, by 'resolution,' for a long one ( for ) this is denoted by  $\asymp$ . Conversely the sign  $\oslash$  means that one long syllable is used, by 'contraction,' for two short ones.



§ 6. An 'irrational syllable' ( $\sigma\upsilon\lambda\lambda\alpha\beta\eta\ \acute{\alpha}\lambda\omicron\gamma\omicron\varsigma$ ) is one which has a *metrical* value to which its actual *time-value* does not properly entitle it.

<sup>1</sup> This is the reverse of the old Greek usage, in which  $\theta\acute{\epsilon}\sigma\iota\varsigma$  meant 'putting down the foot' (and so the syllable which has the ictus),  $\acute{\alpha}\rho\sigma\iota\varsigma$ , the 'lifting' of it. Roman and modern writers applied *arsis* to 'the raising of the voice,' *thesis*, to the lowering of it. Dr Schmidt has reverted to the Greek use, which is intrinsically preferable, since the modern use of the term 'arsis' tends to confuse *ictus* with *accent*. But the modern use has become so general that, in practice, it appears more convenient to retain it; and I have done so.





The most frequent case is when a long stands for a short in the thesis of a foot, which is then 'an irrational foot.' The irrational syllable is marked >. Thus in the trochaic verse (*O. T.* 1524),  $\bar{\omega} \pi\acute{\alpha}\tau\rho \mid \bar{\alpha}\varsigma \theta\eta\beta\mid\eta\varsigma$ , the syllable  $\bar{\theta}\eta$  is irrational, and  $\alpha\varsigma \theta\eta\beta$  is an irrational trochee. The converse use of an irrational short syllable instead of a long is much rarer, occurring chiefly where  $-\cup\cup$  is replaced by an apparent  $\cup\cup\cup$  (written  $\cup\cup>$ ), or  $--$  by an apparent  $-\cup$  (written  $-\bar{\cup}$ ). In a metrical scheme  $\bar{\cup}$  means that a long syllable is admitted as an irrational substitute for a short one.

§ 7. When a dactyl takes the place of a trochee, it is called a *cyclic* dactyl, and written  $\sim\cup$ . The true dactyl ( $-\cup\cup$ ) = : the cyclic = : i.e. the long syllable loses  $\frac{1}{4}$  of its value, and the first short loses  $\frac{1}{2}$ , so that we have  $\frac{1\frac{1}{2}}{8} + \frac{1}{16} + \frac{1}{8} = \frac{3}{8}$ . So the cyclic anapaest,  $\cup\cup-$ , can replace an iambus.

§ 8. A measure can be introduced by a syllable external to it, and having no ictus. This syllable is called the *anacrusis* (*ἀνάκρουσις*, 'upward beat'). It can never be longer than the thesis of the measure, and is seldom less. Thus, before  $-\cup$ , the anacrusis would properly be  $\cup$  (for which an irrational syllable > can stand). Before  $-\cup\cup$ , it would be  $\cup\cup$  or  $-$ . The anacrusis is divided from the verse by three vertical dots : .

§ 9. It will be seen that in the Parodos, 2nd strophe, 1st period, 3rd verse, the Greek letter  $\omega$  is printed over the syllables  $\sigma\tau\acute{o}\lambda\omicron\varsigma$  which form the anacrusis. This means that they have not the full value of  $\cup\cup$  or two  $\frac{1}{8}$  notes (), but only of two  $\frac{1}{16}$  notes (.

§ 10. *Pauses*. The final measure of a series, especially of a verse, might always be incomplete. Then a pause represented the thesis of the unfinished foot. Thus the verse  $\nu\bar{\upsilon}\nu \delta' \epsilon\pi\acute{\iota}\kappa\epsilon\kappa\lambda\omicron\mu\epsilon\nu\bar{\alpha} \cup\cup$  is incomplete. The lacking syllables  $\cup\cup$  are represented by a pause. The signs for the pause, according to its length, are as follows:—

A pause equal to  $\cup$  is denoted by  $\Lambda$ , musically  for  
 " "  $-$  " "  $\overline{\Lambda}$ , "   
 " "  $-\cup$  " "  $\overline{\Lambda}$ , "   
 " "  $--$  " "  $\overline{\Lambda}$ , " 

Rhythm.

II. *Rhythm*. § 11. Metre having supplied feet determined by quantity, Rhythm combines these into groups or 'sentences' determined by ictus. Thus in verse 151,  $\bar{\omega} \Delta\omega\varsigma \acute{\alpha}\delta\nu\epsilon\pi\epsilon\varsigma \phi\acute{\alpha}\tau\iota, \parallel \tau\acute{\iota}\varsigma \pi\omicron\tau\epsilon \tau\acute{\alpha}\varsigma$

πολυχρόσου, there are two rhythmical sentences. The first owes its rhythmical unity to the chief ictus on  $\omega$ , the second to the chief ictus on  $\tau\acute{\iota}\varsigma$ . Such a rhythmical *κῶλον* or sentence almost always consists of feet equal to each other. The end of a sentence is denoted by the sign ||.

§ 12. Rhythmical *sentences* are again combined in the higher unity of the rhythmical *period*. Here the test of unity is no longer the presence of a chief ictus on one syllable, but the accurate correspondence with each other of the sentences which the period comprises. The period is seen to be such by the fact that it is neither less nor more than an artistic and symmetrical whole.

§ 13. In the choric type of lyrics, which Tragedy uses, we find, as in other Greek lyric types, the rhythmical sentence and period. Their correspondence is subordinate to that of strophe and antistrophe. Each strophe contains usually (though not necessarily) more than one rhythmical period. Each period of the strophe has its rhythmical counterpart in a period of the antistrophe. And, within each period, the rhythmical 'sentences' (*κῶλα*) accurately correspond with each other.

§ 14. In the choric dance which accompanied the choric song, the *antistrophe* brought the dancer back to the position from which, at the beginning of the *strophe*, he set out. Hence the necessity for strict metrical correspondence, *i.e.* for equal duration in time. When any part of a choric song is non-antistrophic, this means that, while that part was being sung, the dancers stood still. A non-antistrophic element could be admitted in any one of three forms: viz. (1) as a verse prefixed to the first strophe—a 'proöde' or *prelude*, τὸ προῳδικόν, ἡ προῳδός, denoted by *πρ.*: (2) as a verse inserted between strophe and antistrophe—a 'mesode' or *interlude*, τὸ μεσῳδικόν, ἡ μεσῳδός: (3) as a verse following the last antistrophe—an 'epode' or *postlude*, τὸ ἐπῳδικόν, ἡ ἐπῳδός<sup>1</sup>.

During the pause at the end of a verse in a choric ode of Tragedy, the dance and song momentarily ceased; but instrumental music probably filled the brief interval. Such pauses correspond no less exactly than the other rhythmical divisions.

We will now see how these principles are exemplified in the lyrics of the *Oedipus Tyrannus*. Under each line of a strophe I give in smaller type the corresponding line of the antistrophe, since the comparison is often instructive, especially with regard to irrational syllables.

<sup>1</sup> Distinguish the masc. ὁ ἐπῳδός, a refrain, esp. the epodic distichon as used by Archilochus and Horace.

## I. Parodos, vv. 151—215.

## FIRST STROPHE.

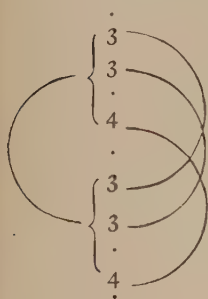
(I., II., denote the *First* and *Second Rhythmical Periods*. The sign || marks the end of a *Rhythmical Sentence*; ]] marks that of a *Period*.)

- I. 1.  $\overline{\omega} \text{ διος} \mid \overline{\alpha} \overline{\delta} \nu \epsilon \pi \mid \overline{\epsilon} \varsigma \text{ φατι} \parallel \overline{\tau} \iota \varsigma \text{ ποτε} \mid \overline{\tau} \alpha \varsigma \text{ πολυ} \mid \overline{\chi} \rho \upsilon \sigma \omega \nu \parallel$   
 $\overline{\pi} \rho \omega \tau \alpha \text{ σε} \mid \overline{\kappa} \epsilon \kappa \lambda \omicron \mu \epsilon \nu \mid \overline{\omicron} \varsigma \text{ θυγατ} \parallel \overline{\epsilon} \rho \text{ διος} \mid \overline{\alpha} \mu \beta \rho \omicron \tau \alpha \theta \mid \overline{\alpha} \nu \alpha \parallel$
2.  $\overline{\pi} \upsilon \text{ : } \overline{\theta} \omega \nu \omicron \varsigma \mid \overline{\alpha} \gamma \lambda \alpha \mid \overline{\alpha} \varsigma \text{ εβ} \mid \overline{\alpha} \varsigma \text{ } \overline{\overline{\phantom{x}}} \parallel$   
 $\overline{\gamma} \alpha \iota \text{ : } \overline{\alpha} \omicron \chi \mid \overline{\omicron} \nu \text{ τ αδ} \mid \overline{\epsilon} \lambda \phi \epsilon \mid \overline{\alpha} \nu \parallel$
3.  $\overline{\theta} \eta \beta \alpha \varsigma \mid \overline{\epsilon} \kappa \tau \epsilon \tau \alpha \mu \mid \overline{\alpha} \iota \text{ φοβερ} \parallel \overline{\alpha} \nu \text{ φρενα} \mid \overline{\delta} \epsilon \iota \mu \alpha \tau \iota \mid \overline{\pi} \alpha \lambda \lambda \omega \nu \parallel$   
 $\overline{\alpha} \rho \tau \epsilon \mu \nu \mid \overline{\alpha} \text{ κυκλο} \mid \overline{\epsilon} \nu \tau \text{ αγορ} \parallel \overline{\alpha} \varsigma \text{ θρονον} \mid \overline{\epsilon} \upsilon \kappa \lambda \epsilon \alpha \mid \overline{\theta} \alpha \varsigma \sigma \epsilon \iota \parallel$
4.  $\overline{\iota} \text{ : } \overline{\eta} \iota \epsilon \mid \overline{\delta} \alpha \lambda \iota \epsilon \mid \overline{\pi} \alpha \iota \mid \overline{\alpha} \nu \text{ } \overline{\overline{\phantom{x}}} \parallel$   
 $\overline{\kappa} \alpha \iota \text{ : } \overline{\phi} \omicron \iota \beta \omicron \nu \text{ εκ} \mid \overline{\alpha} \beta \omicron \lambda \omicron \nu \mid \overline{\iota} \mid \overline{\omega} \parallel$
- II. 1.  $\overline{\alpha} \mu \phi \iota \text{ σοι} \mid \overline{\alpha} \zeta \omicron \mu \epsilon \nu \mid \overline{\omicron} \varsigma \text{ τι μοι} \mid \overline{\eta} \text{ νεον} \parallel \overline{\eta} \text{ περι} \mid \overline{\tau} \epsilon \lambda \lambda \omicron \mu \epsilon \nu \mid \overline{\alpha} \iota \varsigma \text{ ωρ} \mid \overline{\alpha} \iota \varsigma \text{ παλιν} \parallel$   
 $\overline{\tau} \rho \iota \varsigma \sigma \iota \alpha \mid \overline{\lambda} \epsilon \xi \iota \mu \omicron \rho \mid \overline{\omicron} \iota \text{ προφαν} \mid \overline{\eta} \tau \epsilon \text{ μοι} \parallel \overline{\epsilon} \iota \pi \omicron \tau \epsilon \mid \overline{\kappa} \alpha \iota \text{ προτερ} \mid \overline{\alpha} \varsigma \text{ ατ} \mid \overline{\alpha} \varsigma \text{ υπερ} \parallel$
2.  $\overline{\epsilon} \xi \alpha \nu \sigma \mid \overline{\epsilon} \iota \varsigma \text{ χρεος} \mid \overline{\epsilon} \iota \pi \epsilon \text{ μοι} \mid \overline{\omega} \text{ χρυσε} \parallel \overline{\alpha} \varsigma \text{ τεκνον} \mid \overline{\epsilon} \lambda \pi \iota \delta \omicron \varsigma \mid \overline{\alpha} \mu \beta \rho \omicron \tau \epsilon \mid \overline{\phi} \alpha \mu \alpha \parallel$   
 $\overline{\omicron} \rho \nu \mu \epsilon \nu \mid \overline{\alpha} \varsigma \text{ πολει} \mid \overline{\eta} \nu \upsilon \sigma \alpha \tau \mid \overline{\epsilon} \kappa \text{ τοπι} \parallel \overline{\alpha} \nu \text{ φλογα} \mid \overline{\pi} \eta \mu \alpha \tau \omicron \varsigma \mid \overline{\epsilon} \lambda \theta \epsilon \tau \epsilon \mid \overline{\kappa} \alpha \iota \nu \nu \parallel$

I. *First Period*: 4 verses. Metre, *dactylic*. Verse 1. The comma after — in the 3rd foot denotes caesura. Verse 2. The dots : after  $\pi \upsilon$  show that it is the *anacrusis*: see § 8. The sign  $\overline{\phantom{x}}$  means that the long syllable here has the time-value of —  $\cup$  or a  $\frac{3}{8}$  note, so that  $\overline{\theta \omega \nu \omicron \varsigma}$  = a dactyl, —  $\cup \cup$ : see § 2. This verse forms a rhythmical sentence of 3 dactyls, a dactylic tripod. It is known as a ‘Doric sentence,’ because characteristic of Doric melodies \* Pind. *Ol.* 8. 27  $\overline{\kappa} \iota \omicron \nu \alpha \mid \overline{\delta} \alpha \iota \mu \omicron \nu \iota \mid \overline{\alpha} \nu \text{ } \overline{\overline{\phantom{x}}} \parallel$ : *ib.* 40  $\overline{\epsilon} \iota \varsigma \text{ δ' } \overline{\epsilon} \sigma \omicron \rho \mid \overline{\omicron} \nu \sigma \epsilon \text{ βο} \mid \overline{\alpha} \sigma \alpha \iota \varsigma \parallel$ . The sign  $\overline{\overline{\phantom{x}}}$  marks a *pause* equal to  $\cup \cup$ : see § 10. Verse 3.  $\overline{\cup \cup}$  shows that  $\overline{\alpha \varsigma}$  represents, by contraction,  $\cup \cup$ . Verse 4.  $\overline{\pi \alpha \iota}$  has the time-value of a whole dactyl —  $\cup \cup$ , or  $\frac{1}{8}$  measure: this is therefore a case of *syncope*, see § 4. When syncope occurs thus in the *penultimate* measure



of a rhythmical sentence or of a verse, it imparts to it a melancholy cadence: and such is called a '*falling*' sentence or verse.

Now count the sentences marked off by ||. In v. 1, we have 2 sentences of 3 feet each; 3, 3. In v. 2 one sentence of 4 feet; 4. In v. 3, the same as in v. 1. In v. 4, the same as in v. 2. The series thus is 3 3. 4. 3 3. 4. This determines the *form* of the entire *Rhythmical Period*, which is expressed thus:—

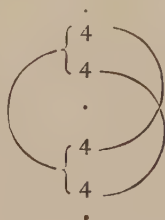


Here the curve on the *left* means that one whole group (verses 1, 2) corresponds with the other whole group (verses 3, 4). The curves on the *right* mean that the 1st *sentence* of the 1st group corresponds to the 1st of the 2nd, the 2nd of the 1st to the 2nd of the 2nd, the 3rd of the 1st to the 3rd of the 2nd. The vertical dots mean that the figure or figures between any two of them relate to a single verse.

This is called the *palinodic* period: meaning that a group of rhythmical sentences *recurs once, in the same order*.

II. *Second Period*: 2 verses. Metre, still *dactylic*. Verse 1. The last foot,  $\bar{\alpha}\bar{\iota}\bar{\varsigma}$   $\pi\alpha\lambda\iota\nu$ , is a true dactyl (not a 'cyclic,' see § 7); it is not contracted into — —; and it *closes a rhythmical sentence*. Now, when this happens, it is a rule that the immediately preceding foot should be also an *uncontracted* dactyl. Why do not  $\bar{\alpha}\bar{\iota}\bar{\varsigma}$   $\bar{\omega}\rho$ ,  $\bar{\alpha}\bar{\varsigma}$   $\alpha\tau$ , break this rule? Because, in singing, two  $\frac{1}{8}$  notes, , instead of one  $\frac{1}{4}$  note, , were given to the syllable  $\bar{\omega}\rho$ , and likewise to  $\alpha\tau$ . This is expressed by writing  $\bar{\omega}\rho$ , and not merely  $\omega\rho$ .

In v. 1 we have two rhythmical sentences of 4 feet each: 4, 4. In v. 2, the same. The series, then, is 4 4. 4 4., and the form of the Rhythmical Period is again *palinodic*:—





chorees are arranged in ordinary *choreic* rhythm, the ictus of arsis is to that of thesis as 3 to 1 ( $\dot{\cup}$ ): when in *logaoedic*, as 3 to 2 ( $\dot{\cup}\dot{\cup}$ ). The latter has a lighter and livelier effect. Verse 1. The anacrusis  $\omega$  is marked  $\succ$ , since it is an 'irrational' syllable (§ 6),—a long serving for a short. The anacrusis can here be no more than  $\cup$ , since it can never be longer than the thesis (§ 8), which is here  $\cup$ , since  $\cup\cup\cup$  represents  $-\cup$ . Verse 3.  $\omega$  written over  $\sigma\tau\omicron\lambda\omicron\varsigma$  means that the two short syllables here have only the time-value of  $\cup$ , or  $\text{♩}$ , not of  $\cup\cup$  or  $\text{♪}$ : see § 9.  $\omicron\upsilon\delta\epsilon\upsilon\iota$  and  $\phi\rho\omicron\nu\tau\iota\delta\omicron\varsigma$  are *cyclic* dactyls ( $\sim\cup=-\cup$ ), not true ones ( $-\cup\cup$ ), see § 7. The second syllable of  $\epsilon\chi\chi\omicron\varsigma$  is marked *long*, because the last syllable of a verse (*syllaba anceps*,  $\sigma\upsilon\lambda\lambda\alpha\beta\eta$   $\acute{\alpha}\delta\iota\acute{\alpha}\phi\omicron\rho\omicron\varsigma$ ) always can be so, and here  $\omicron\varsigma$  is the first of a choree,  $-\cup$ , which the pause  $\Lambda$  completes.

Verses 1, 2, 3 contain each one rhythmical sentence of 4 feet; the series is therefore . 4 . 4 . 4 . , and the form of the period is :—

- .  
 4 ) When *two* rhythmical sentences of equal length correspond to  
 . ) each other, they form a 'stichic' period ( $\sigma\tau\acute{\iota}\chi\omicron\varsigma$ , a line or verse);  
 4 ) when, as here, *more than two*, they form a *repeated stichic*  
 4 ) *period*.  
 .

II. *Second Period*: 6 verses. Metre, dactylic. Verse 2. The anacrusis  $\kappa\lambda\upsilon\tau$  is marked  $\geq$  since it is a really short syllable serving 'irrationally' (§ 6) as a long: for, the measure being  $-\cup\cup$ , the anacrusis should properly be  $\cup\cup$  or  $-$  (as  $\alpha\kappa\tau$  in the antistr. actually is). Verse 3.  $\overline{\alpha\iota\kappa}=-\cup\cup$  (§ 4). This *syncope* (§ 4) in the penult. measure makes a 'falling' verse: see on Str. I. Per. I. v. 4.  $\overline{\Lambda}$  = a *pause* equal to  $\cup\cup$  (§ 10).

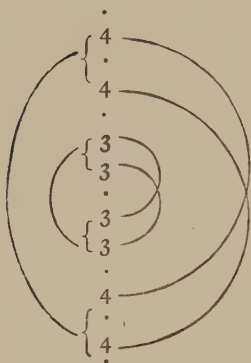
the logaoedic *ictus* being always more vivacious than the choreic. See, on this subject, *Griech. Metrik* § 19. 3. Students will remember that 'logaoedic verse' is a *generic* term.

Three kinds of it have special names: (1) the logaoedic *dipodia*, as  $\overline{\kappa\alpha\mu\pi\upsilon\lambda\omicron\nu} \mid \overline{\alpha\rho\mu\alpha}$  ||,

is an 'Αδώνιον μέτρον: (2) the *tripodia*,  $\overline{\beta\upsilon\rho\sigma\omicron\tau\omicron\nu} \mid \overline{\omicron\nu} \mid \overline{\kappa\upsilon\kappa\lambda} \mid \overline{\omega\mu\alpha}$  ||, a Φερεκράτειον:

(3) the *tetrapodia*, which is very common,  $\overline{\nu\nu\nu} \mid \overline{\gamma\alpha\rho} \mid \overline{\epsilon\mu} \mid \overline{\omicron\iota} \mid \overline{\mu\epsilon\lambda} \mid \overline{\epsilon\iota} \mid \overline{\chi\omicron\rho} \mid \overline{\epsilon\upsilon\sigma\alpha\iota}$  ||, is the 'glyconic,' Γλυκύνειον. (2) and (3) can vary the place of the cyclic dactyl, and can be catalectic. The logaoedic (5) *pentapodia* and (6) *hexapodia*, both of which occur in tragedy, are not commonly designated by special names.

Verse 1 contains 1 rhythmical sentence of 4 feet: v. 2, the same: v. 3, two sentences each of 3 feet: v. 4, the same: vv. 5, 6, the same as 1, 2. Series; . 4 . 4 . 3 3 . 3 3 . 4 . 4, and the form of period is:—



The curves on the *left* show the correspondence of whole rhythmical groups; those on the *right*, that of rhythmical sentences.

If the second group of . 3 3 . had followed the second of . 4 . 4 ., this would have been a simple palinodic period, like the 1st of Strophe 1. But as the groups are repeated in *reversed* order, it is called a *palinodic antithetic* period.

### THIRD STROPHE.

I. 1. αρ : εα τε | τον | μαλερον | ος || νυν α | χαλκος | ασπιδ | ον Λ ||  
 λυκ : ει αν | αξ | τα τε σα | χρυσ || οστροφ | ων απ | αγκυλ | αν

2. φλεγ : ει με | περιβο | ατος | αντι | αξ | ων Λ ||  
 βελ : εα θελ | οιμ αν | αδαματ | ενδατ | εισθ | αι

3. παλ : ισουτ | ον δραμ | ημα | νωις | αι πατρ | ας Λ ||  
 αρ : ωγα | προσταθ | εντα | τας τε | πυρφορ | ους

4. επ : ουρον | ειτ | ες μεγ | αν || θαλαμον | αμφι | τριτ | ας Λ ||  
 αρτ : εμιδος | αιγλ | ας ξυν | αις || λυκι ορ | η δι | ασσ | ει

II. 1. ειτ : ες τον απ | οξενον | ορμ | ον || θρηκι | ον κλυδ | ων | α Λ ||  
 τον : χρυσοιτρ | αν τε κι | κλησκ | ω || τασδ επ | ωνυμ | ον | γας

2. τελ : ειν γαρ | ει τι | νυξ αφ | η || τουτ επ | ημαρ | ερχετ | αι Λ ||  
 οιν : ωπα | βακχον | ευι | ον || μαιναδ | ων ομ | οστολ | ον

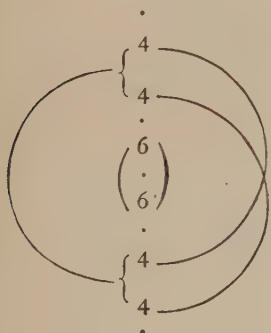
3. τον : ω | ταν | πυρφορ | ων || αστραπ | αν κρατ | η νεμ | ων Λ ||  
 πελ : ασθ | ην | αι φλεγ | οντ || αγλα | ωπι | συμμαχ | ον

4. ω : ζευ πατ | ερ υπο | σω φθισ | ον κερ | ανν | ω Λ ]  
 πευκ : α πι | τον απο | τιμον | εν θε | οis | θεον

I. *First Period*: 4 verses. The *choree* — ∪ is again the fundamental measure, as in Str. II. Per. I., but the choreic rhythm here expresses greater excitement. Verse 1. The place of the *syncope* (┐, § 4) at τον and os, each following a tribrach, makes a 'rising' rhythmical sentence, in contrast with the 'falling' sentence (see Str. I. Per. I. v. 4), such as

verse 4. This helps to mark the strong agitation. Verse 4. επ means that the proper anacrusis, ∪, can be represented by an 'irrational' syllable (as αρτ in the antistr.).

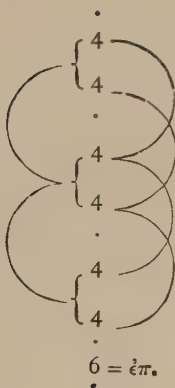
Verse 1 has 2 sentences of 4 feet each: 2, 1 of 6: 3, the same: 4, the same as 1. Series: . 4 4 . 6 . 6 . 4 4. Form of period:—



A palinodic antithetic period, like the last.

II. *Second Period*: 4 verses. Metre, still *choreic*. Note the weighty effect given by syncope (┐) in the 'falling' sentences of v. 1, and in v. 3. In v. 1, ετ is marked > ('irrational'), because the following dactyl is only *cyclic* (equal to — ∪), and the thesis being ∪, the anacrusis cannot be more: cp. v. 4.

Verses 1, 2, 3, having each 2 sentences of 4 feet each. Verse 4 forms 1 sentence of 6 feet, to which nothing corresponds: *i.e.* it is an *epode* (§ 14), during the singing of which the dancers *stood still*. (This was dramatically suitable, since Oedipus came on the scene as the last period began, and his address immediately follows its conclusion.) Series:—4 4 . 4 4 . 4 4. 6 = ἐπὶ ψδίκον. Form of period:—



The period is generically palinodic, since a group recurs, with the sentences in the same order. But the group recurs *more than once*. This is therefore called a *repeated palinodic period*, with 'epode' or postlude.

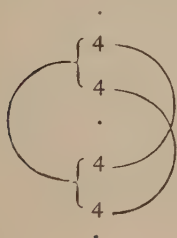
## II. First Stasimon, vv. 463—512.

FIRST STROPHE.

- I. 1.  $\tau\iota\varsigma : \omicron\tau\iota\nu \mid \alpha \mid \theta\epsilon\sigma\pi\iota\epsilon\pi \mid \epsilon\iota\alpha \mid \delta\epsilon\lambda\phi\iota\varsigma \mid \epsilon\iota\pi\epsilon \mid \pi\epsilon\tau\rho \mid \alpha \wedge \parallel$   
 $\epsilon : \lambda\alpha\mu\psi\epsilon \mid \gamma\alpha\rho \mid \tau\omicron\nu \nu\iota\phi\omicron \mid \epsilon\nu\tau\omicron\varsigma \parallel \alpha\rho\tau\iota \mid \omega\varsigma \phi\alpha\nu \mid \epsilon\iota\sigma \mid \alpha$
2.  $\alpha\rho\rho\eta\tau \mid \alpha\rho\rho\eta\tau \mid \omega\nu \tau\epsilon\lambda\epsilon \mid \sigma\alpha\nu\tau\alpha \parallel \phi\omicron\iota\nu\iota \mid \alpha\iota\sigma\iota \mid \chi\epsilon\rho\iota\tau \mid \iota\nu \wedge \parallel$   
 $\phi\alpha\mu\alpha \mid \pi\alpha\rho\nu\alpha\sigma\sigma \mid \omicron\nu \tau\omicron\nu \alpha \mid \delta\eta\lambda\omicron\nu \parallel \alpha\nu\delta\rho\alpha \mid \pi\alpha\nu\tau \iota\chi\nu \mid \epsilon\nu \mid \epsilon\iota\nu$
- II. 1.  $\omega\rho : \alpha \nu\iota\nu \alpha \mid \epsilon\lambda\lambda\alpha\delta \mid \omega\nu \wedge \parallel$   
 $\phi\omicron\iota\tau : \alpha \gamma\alpha\rho \nu\pi \mid \alpha\gamma\rho\iota \mid \alpha\nu$
2.  $\iota\pi\pi : \omega\nu \sigma\theta\epsilon\nu\alpha\rho \mid \omega\tau\epsilon\rho \mid \omicron\nu \wedge \parallel$   
 $\nu\lambda : \alpha\nu \alpha\nu\alpha \tau \mid \alpha\nu\tau\rho\alpha \mid \kappa\alpha\iota$
3.  $\phi\nu\gamma : \alpha \pi\omicron\delta\alpha \mid \nu\omega\mu \mid \alpha\nu \wedge \parallel$   
 $\pi\epsilon\tau\rho : \alpha\varsigma \iota\sigma\omicron \mid \tau\alpha\nu\rho \mid \omicron\varsigma$
- III. 1.  $\epsilon\nu\omicron\pi\lambda : \omicron\varsigma \gamma\alpha\rho \epsilon\pi \mid \alpha\nu\tau\omicron\nu \epsilon\pi \mid \epsilon\nu\theta\rho\omega\sigma\kappa \mid \epsilon\iota \wedge \parallel$   
 $\mu\epsilon\lambda\epsilon : \omicron\varsigma \mu\epsilon\lambda\epsilon \mid \omega \pi\omicron\delta\iota \mid \chi\eta\rho\epsilon\nu \mid \omega\nu$

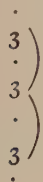
- ω      - ∪ ∪      - ∪ ∪      - ∪ ∪      -
2. πυρι : και στεροπ | αις ο δι | ος γενετ | ας Λ ||
- τα μεσ : ομφαλα | γας απο | νοσφιζ | ων
- >      - >      - ∪      ∪ ∪      ∪ ∪      L
3. δειν : αι δ αμεπ | ονται | κηρες | αναπλακ | ητ | οι Λ ]
- μαντ : εια ταδ | αιι | ζωντα | περιποτ | ατ | αι

I. *First Period*: 2 verses. Rhythm, *logaoedic*, based on the choree, - ∪: see Parodos Str. 2. Period I. Each verse has 2 sentences of 4 feet each. Series: . 4 4 . 4 4. Form of period:—






A palinodic period, like the 1st of Parod. Str. I.

II. *Second Period*: 3 verses. Rhythm, the same, but in shorter, more rapid sentences. Each verse has 1 sentence of 3 feet. Series: . 3 . 3 . 3. Form of period:—



A repeated stichic period: see Parod. Str. II. Per. I.

III. *Third Period*: 3 verses. Rhythm, the same: remark the weighty hexapody of v. 3, expressing how the hand of the avenging god will be heavy on the criminal. In v. 2, ω written over γενετ (see § 9) means that the time-value of the two syllables was here : i.e. ος γενετ was not a true cyclic dactyl, = , but = . In the antistr., the corresponding νοσφιζ is - > for - ∪.

Verses 1 and 2 have each 1 sentence of 4 feet: v. 3 has 1 of 6 feet, an ἐπὶφθικόν, during which the dance ceased. Series: . 4 . 4 . 6 . = ἐπ. Form of period:—

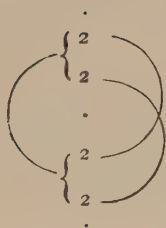
.  
 4 )  
 .  
 4 ) A stichic period (see Parod. Str. II. Per. I.), with postlude.  
 .  
 6 = επ.  
 .

## SECOND STROPHE.

- I. 1. δεινα μιν ουν | δεινα ταρασσ || ει σοφος οι | ωνοθετας ||  
 αλλ ο μιν ουν | ζευς οτ απολλ || ων ξυγεται | και τα βρωτων  
 2. ουτε δοκουντ | ουτ αποφασκ || οντ οτι λεξ | ω δ απορω ||  
 ειδotes ανδρ | ων δ οτι μαντ || ις πλεον η | γω φερεται  
 II. 1. πετομ : αιδ ελπισιν | ουτ ενθαδορ || ων ουτ οπισ | ω  $\overline{\wedge}$  |  
 κρισις : ουκ εστιν αλ | ηθης σοφι || α δ αν σοφι | αν  
 2. τι γαρ : η λαβδακιδ | αις  $\overline{\wedge}$  ||  
 παρα : μειψειεν αν | ηρ  
 3. η τω πολυβ | ου νεικος εκ | ειτ ουτε παρ || οιθεν ποτεγ | ωγουτε τα | νυν πω  $\overline{\wedge}$  ||  
 αλλ ουποτ εγ | ωγαν πριν ιδ | οιμ ορθον επ || ος μεμφομεν | ων αν κατα | φαιην  
 4. εμαθ : ον προς οτ | ου δη βασαν || ιζων βασαν | ω  $\wedge$  ||  
 φανερ : α γαρ επ | αυτω πτερο || εσσ ηλθε κορ | α  
 5. επι : ταν επι | δαμον  $\overline{\wedge}$  ||  
 ποτε : και σοφος | ωφθη  
 6. φατιν : ειμ οιδιποδ | α λαβδακιδ | αις επι || κουρος α | δηλων θανατ | ων  $\wedge$  ||  
 βασαν : φθ αυνοπλ | ις τω απ εμ | ας φρενος || ουποτ οφλ | ησει κακι | αν

I. *First Period*: 2 verses. Metre, *choriambic* (—οο—). This measure suits passionate despair or indignation: here it expresses the feeling with which the Chorus hear the charge against their king. Choriambics do not admit of anacrusis.

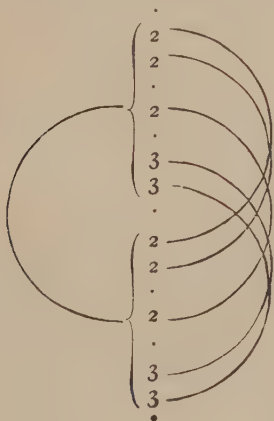
Each verse has 2 sentences of 2 feet each. Series: . 2 2 . 2 2. Form of period:—



A palinodic period.

II. *Second Period*: 6 verses. Metre, *ionic* (— — ∪ ∪), an animated, but less excited, measure than the preceding choriambic. Note that *one* verse (3) has *no anacrusis*. Such an ionic verse is most nearly akin to a choriambic, in which anacrusis is never allowed. Here we see the consummate skill of Sophocles in harmonising the character of the two periods. Verse 1.  $\overline{\omega}$  = — — (§ 4):  $\overline{\Lambda}$  = a pause equal to ∪ ∪ (§ 10): the whole is thus — — ∪ ∪.

Verse 1 has 2 sentences of 2 feet each: v. 2, 1 of 2 feet: v. 3, 2 of 3 feet: v. 4, same as 1; v. 5, same as 2; v. 6, same as 3. Series: . 2 2 . 2 . 3 3 . 2 2 . 2 . 3 3. Form of period:—



A palinodic period.

III. First Kommos, vv. 649—697<sup>1</sup>.

- I.      πῖθ : οὐ θελ | ἦσ | ας φρον | ἦς || ας ταν | αξ | λισσομ | αἰ Λ ]  
 γυν : αἰ τι | μελλ | εἰς κομ | ιξ || εἰν δομ | ὦν | τονδ εσ | ὦ

[Here follows an iambic dimeter.]

- II.     τον : ουτε | πριν | νηπι | ον || νυν τ εν | ορκ || ὦ μεγ | αν κατ | αιδεσ | αἰ Λ ]  
 δοκ : ἦσις | αγν | ὡς λογ | ὦν || ἡλθε | δαπτ || εἰ δε | και το | μη νδικ | ον

[Here follows an iambic trimeter.]

- III. I. τον : εναγη φιλ | ον μη || ποτ εν αι τι | α Λ ||  
 αλ : ις εμοιγ αλ | ις γας || προπονουμεν | ας

2. συν : αφανει λογ | ὡσα || ἱμον βαλ | εἰν Λ ]  
 φαιν : εται ενθ ε | ληξεν || αυτου μεν | εἰν

[Here follow two iambic trimeters.]

- IV. I. ου : τον | παντ | ὦν θε | ὦν θε | ον προμ | ον Λ ||  
 ὦν : αξ | ειπ | ον μεν | συχα | παξ μον | ον

2. αλι | ον επει | αθεος | αφιλος | οτι πυμ | α τον Λ ||  
 ισθι | δε παρα | φρονιμον | απορον | επι φρον | ιμα

3. ολ : οιμαν φρον | ἦσιν ει | τανδ εχω ||  
 πε : φανθαι μ αν | ει σ ενοςφ | ιξομαν

<sup>1</sup> The received constitution of this *κομμός*—which, for convenience of reference to other editions, I have indicated in my text of the play—is as follows: (1) 1st *strophe*, 649—659, (2) 2nd *strophe*, 660—668; (3) 1st *antistr.*, 678—688, (4) 2nd *antistr.*, 689—697. The division exhibited above is, however, in stricter accord with scientific method. Here, Periods I. II. III. correspond to the 1st *strophe* and 1st *antistrophe* of the traditional arrangement: Period IV. corresponds to the 2nd *strophe* and 2nd *antistrophe*. Thus the whole *κομμός*, so far as it is lyric, might be conceived as forming a single *strophe* and *antistrophe*. These terms, however, are not applicable to the *κομμοί*, nor to the *μονωδίαι* (lyrics sung by individual actors, μέλη ἀπὸ σκηνῆς), in the same accurate sense as to the odes sung by the Chorus, since here there was no regular dance accompanying the song. Consequently there was no need for the same rigour in the division of the composition. The principles which governed the structure of the *κομμοί* and *μονωδίαι* have been fully explained by Dr Schmidt in vol. III. of his *Kunstformen*, 'Die Monodien und Wechselgesänge der Attischen Tragödie.'

4.  $\overset{\cup}{\alpha}\overset{-}{\lambda}\lambda : \overset{\cup}{\alpha}\overset{-}{\mu}\overset{-}{\omicron}\overset{-}{\iota}\overset{-}{\sigma} | \overset{\cup}{\mu}\overset{-}{\omicron}\overset{-}{\rho}\overset{-}{\omega} \overset{\cup}{\gamma}\overset{-}{\alpha} | \overset{\cup}{\phi}\overset{-}{\theta}\overset{-}{\iota}\overset{-}{\nu}\overset{-}{\omicron}\overset{-}{\nu}\overset{-}{\sigma}\overset{-}{\alpha} ||$   
 $\overset{\cup}{\omicron}\overset{-}{\sigma}\overset{-}{\tau} : \overset{\cup}{\epsilon}\overset{-}{\mu}\overset{-}{\alpha}\overset{-}{\nu} \overset{\cup}{\gamma}\overset{-}{\alpha}\overset{-}{\nu} | \overset{\cup}{\phi}\overset{-}{\iota}\overset{-}{\lambda}\overset{-}{\alpha}\overset{-}{\nu} \overset{\cup}{\epsilon}\overset{-}{\nu} | \overset{\cup}{\pi}\overset{-}{\omicron}\overset{-}{\nu}\overset{-}{\omicron}\overset{-}{\iota}\overset{-}{\sigma}\overset{-}{\iota}\overset{-}{\omega}$
5.  $\overset{\cup}{\tau}\overset{-}{\rho}\overset{-}{\nu}\overset{-}{\chi} : \overset{\cup}{\epsilon}\overset{-}{\iota} | \overset{\cup}{\psi}\overset{-}{\nu}\overset{-}{\chi} | \overset{\cup}{\alpha}\overset{-}{\nu} \overset{\cup}{\tau}\overset{-}{\alpha}\overset{-}{\delta} | \overset{\cup}{\epsilon}\overset{-}{\iota} \overset{\cup}{\kappa}\overset{-}{\alpha}\overset{-}{\kappa} | \overset{\cup}{\omicron}\overset{-}{\iota}\overset{-}{\varsigma} \overset{\cup}{\kappa}\overset{-}{\alpha}\overset{-}{\kappa} | \overset{\cup}{\alpha} ||$   
 $\overset{\cup}{\alpha}\overset{-}{\lambda} : \overset{\cup}{\nu} | \overset{\cup}{\omicron}\overset{-}{\nu}\overset{-}{\sigma} | \overset{\cup}{\alpha}\overset{-}{\nu} \overset{\cup}{\kappa}\overset{-}{\alpha}\overset{-}{\tau} | \overset{\cup}{\omicron}\overset{-}{\rho}\overset{-}{\theta}\overset{-}{\nu} | \overset{\cup}{\omicron}\overset{-}{\nu}\overset{-}{\rho}\overset{-}{\iota}\overset{-}{\sigma} | \overset{\cup}{\alpha}\overset{-}{\varsigma}$
6.  $\overset{\cup}{\pi}\overset{-}{\rho}\overset{-}{\omicron}\overset{-}{\sigma} : \overset{\cup}{\alpha}\overset{-}{\psi} | \overset{\cup}{\epsilon}\overset{-}{\iota} | \overset{\cup}{\tau}\overset{-}{\omicron}\overset{-}{\iota}\overset{-}{\varsigma} \overset{\cup}{\pi}\overset{-}{\alpha}\overset{-}{\lambda} | \overset{\cup}{\alpha}\overset{-}{\iota} \overset{\cup}{\tau}\overset{-}{\alpha} | \overset{\cup}{\pi}\overset{-}{\rho}\overset{-}{\omicron}\overset{-}{\varsigma} | \overset{\cup}{\sigma}\overset{-}{\phi}\overset{-}{\omega}\overset{-}{\nu} \overset{\cup}{\Lambda} ||$   
 $\overset{\cup}{\tau}\overset{-}{\alpha} : \overset{\cup}{\nu}\overset{-}{\nu}\overset{-}{\nu} | \overset{\cup}{\epsilon}\overset{-}{\nu} | \overset{\cup}{\pi}\overset{-}{\omicron}\overset{-}{\mu}\overset{-}{\pi}\overset{-}{\omicron}\overset{-}{\varsigma} | \overset{\cup}{\alpha}\overset{-}{\nu} \overset{\cup}{\gamma}\overset{-}{\epsilon}\overset{-}{\nu} | \overset{\cup}{\omicron}\overset{-}{\iota} | \overset{\cup}{\omicron}$

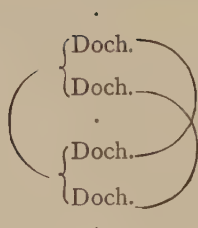
I. *First Period*: 1 verse, *choreic*. Two sentences of 4 feet each, forming:—

$\begin{array}{c} \cdot \\ 4 \\ 4 \end{array} \Bigg) \text{ A stichic period.}$

II. *Second Period*: 1 verse, *choreic*. The rhythmical sentence of 2 feet  $\nu\nu\tau\epsilon\nu\omicron\rho\kappa||$  has nothing corresponding with it, but stands between 2 sentences of 4 feet each: *i.e.* it is a *μεσσωδός* or *interlude*. The form of the period is thus:—

$\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 2 \\ \cdot \\ 4 \end{array} \Bigg) \text{ A stichic period.}$

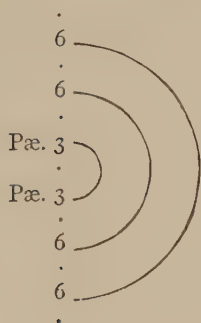
III. *Third Period*: 2 verses. Rhythm, *dochmiac*. When an interchange of measures occurs in Greek verse, it is nearly always between measures of equal length: as when the ionic,  $--\cup\cup$ , in  $\frac{3}{4}$  time, is interchanged with the dichoree,  $-\cup-\cup$ , in  $\frac{6}{8}$  time. The peculiarity of the *dochmius* ( $\pi\omicron\upsilon\varsigma\delta\acute{o}\chi\mu\iota\omicron\varsigma$ , 'oblique' foot) is that it is an interchange of measures *not* equal to each other,—viz. the bacchius  $\cup---$  or  $---\cup$  (with anacrusis), and shortened choree,  $-\Lambda$ . The fundamental form is  $\cup:--\cup|- \Lambda||$ . The varieties are due to resolution of long syllables, or to the use of 'irrational' instead of short syllables. Seidler reckoned 32 forms; but, as Schmidt has shown, only 19 actually occur, and some of these very rarely. With resolution, the commonest form is that seen here,  $\cup: \cup\cup-\cup|- \Lambda||$ . Each verse contains two dochmiac sentences: *i.e.* we have



A palinodic period.

IV. *Fourth Period*: 6 verses. In 1, 2, 5, 6, the metre is *choreic* ( $-\cup$ ). In 3, 4, the metrical basis is the *pacon*, here in its primary form, the 'amphimacer' or 'cretic,'  $-\cup-$ , combined with another measure of the same time-value ( $\frac{5}{8}$ ), the *bacchius* ( $\cup--$  or  $--\cup$ )<sup>1</sup>.

Verse 1 has 1 sentence of 6 feet; v. 2, the same; v. 3, 1 of 3 feet; v. 4, the same; vv. 5, 6 the same as 1, 2. Series: . 6 . 6 . 3 . 3 . 6 . 6 . : *z.e.*



Here we have no repetition of whole groups, but only of single sentences. The period is not therefore palinodic. And the single sentences correspond in an inverted order. This is called simply an *antithetic period*.

<sup>1</sup> In v. 4, if Dindorf's conjecture  $\phi\theta\iota\nu\acute{\alpha}\varsigma$  for  $\phi\theta\iota\nu\omicron\upsilon\sigma\alpha$  is received, we should write :

$\overline{\alpha}\overline{\lambda}\overline{\lambda}\overline{\alpha} \quad \overline{\mu}\overline{\omicron}\overline{\iota} \quad | \quad \overline{\delta}\overline{\nu}\overline{\sigma}\overline{\mu}\overline{\omicron}\overline{\rho}\overline{\omega} \quad | \quad \overline{\gamma}\overline{\alpha} \quad \overline{\phi}\overline{\theta}\overline{\iota}\overline{\nu}\overline{\alpha}\overline{\varsigma} \quad ||$   
 $\omicron\sigma\tau \quad \epsilon\mu\alpha\nu \quad | \quad \gamma\alpha\nu \quad \phi\iota\lambda\alpha\nu \quad | \quad \epsilon\nu \quad \pi\omicron\nu\omicron\iota\varsigma.$

The ear will show anyone that this is *rhythmically* better than what I obtain with the MS.  $\phi\theta\iota\nu\omicron\upsilon\sigma\alpha$  and  $\pi\acute{\omicron}\nu\omicron\iota\sigma\iota\nu$ , and the conjecture  $\phi\theta\iota\nu\acute{\alpha}\varsigma$  is entitled to all the additional weight which this consideration affords. On other grounds—those of language and of diplomatic evidence—no less distinct a preference seems due to  $\phi\theta\iota\nu\omicron\upsilon\sigma\alpha$ . |

IV. Second Stasimon, vv. 863—910.

FIRST STROPHE.

I.  $\begin{array}{cccccccccccccccc} > & - & \cup & \text{L} & - & \cup & - & \cup, & - & \cup & - & > & - & \cup & - & > \\ \epsilon\iota & : & \mu\omicron\iota & \xi\upsilon\nu & | & \epsilon\iota & | & \eta & \phi\epsilon\rho & | & \omicron\nu\tau\iota & || & \mu\omicron\iota\rho\alpha & | & \tau\alpha\nu & \epsilon\upsilon & || & \sigma\epsilon\pi\tau\omicron\nu & | & \alpha\gamma\nu\epsilon\iota & | \\ \upsilon\beta\rho & : & \iota\varsigma & \phi\upsilon\tau & | & \epsilon\upsilon & | & \epsilon\iota & \tau\upsilon\rho & | & \alpha\nu\nu\omicron\nu & || & \upsilon\beta\rho\iota\varsigma & | & \epsilon\iota & \mu\omicron\lambda\lambda & || & \omega\nu & \upsilon\pi & | & \epsilon\rho\pi\lambda\eta\sigma\theta & | \end{array}$   
 $\begin{array}{cccc} & - & \cup & - \\ \alpha\nu & \lambda\omicron\gamma & | & \omega\nu & \Lambda & || \\ & \eta & \mu\alpha\tau & | & \alpha\nu \end{array}$

II. 1.  $\begin{array}{cccccccccccccccc} \cup & - & \cup & - & > & - & \cup & - & \cup & \text{L} & - \\ \epsilon\rho\gamma & : & \omega\nu & \tau\epsilon & | & \mu\alpha\tau\omega\nu & | & \omega\nu & \nu\omicron\mu & | & \omicron\iota & \mu\omicron\rho\omicron & | & \kappa\epsilon\iota\nu\tau & | & \alpha\iota & \Lambda & || \\ \alpha & : & \mu\eta & \mu\iota & | & \kappa\alpha\iota\rho\alpha & | & \mu\eta\delta\epsilon & | & \sigma\upsilon\mu\phi\epsilon\rho & | & \omicron\nu\tau & | & \alpha \end{array}$

2.  $\begin{array}{cccccccc} \cup & \cup & \cup & \cup & - & \cup & - \\ \upsilon\psi & : & \iota\pi\omicron\delta\epsilon\varsigma & | & \omicron\upsilon\rho\alpha\nu\iota & | & \alpha\nu & \Lambda & || \\ \alpha\kappa\rho & : & \omicron\tau\alpha\tau\alpha & | & \gamma\epsilon\iota\varsigma & \alpha\nu\alpha & | & \beta\alpha\varsigma \end{array}$

3.  $\begin{array}{cccccccccccccccc} \cup & \sim & \cup & - & > & - & \cup & - & \cup & \text{L} & - \\ \delta\iota & : & \alpha\iota\theta\epsilon\rho\alpha & | & \tau\epsilon\kappa\nu\omega\theta & | & \epsilon\iota\nu\tau\epsilon\varsigma & | & \omega\nu & \omicron & | & \lambda\upsilon\mu\pi & | & \omicron\varsigma & \Lambda & || \\ \alpha & : & \mu\omicron\tau\mu\omicron\tau\alpha\tau & | & \alpha\nu & \omega\rho & | & \omicron\upsilon\sigma\epsilon\nu & | & \epsilon\iota\varsigma & \alpha\nu & | & \alpha\gamma\kappa & | & \alpha\nu \end{array}$

III. 1.  $\begin{array}{cccccccccccccccc} \cup & \sim & \cup & - & \cup & - & > & \sim & \cup & - & \cup & - \\ \mu\alpha & : & \tau\eta\rho\mu\omicron\nu\omicron\varsigma & | & \omicron\upsilon\delta\epsilon & | & \nu\iota\nu & \theta\nu\alpha & | & \tau\alpha & \phi\upsilon\varsigma\iota\varsigma & | & \alpha\nu\epsilon\rho & | & \omega\nu & \Lambda & || \\ \epsilon\nu\theta & : & \omicron\upsilon & \mu\omicron\delta\iota & | & \chi\rho\eta\varsigma\iota & | & \mu\omega & \chi\rho\eta & | & \tau\alpha\iota & \tau\omicron & \kappa\alpha\lambda & | & \omega\varsigma & \delta\epsilon\chi & | & \omega\nu \end{array}$

2.  $\begin{array}{cccccccccccccccc} \cup & - & \cup & - & \cup & \sim & \cup & \text{L} & \sim & \cup & \text{L} & \text{L} & - \\ \epsilon & : & \tau\iota\kappa\tau\epsilon\nu & | & \omicron\upsilon\delta\epsilon & | & \mu\eta & \mu\omicron\tau\epsilon & | & \lambda\alpha\theta & || & \alpha & \kappa\alpha\tau\alpha & | & \kappa\omicron\iota\mu & | & \alpha\varsigma & | & \eta & \Lambda & || \\ \mu\omicron\lambda & : & \epsilon\iota & \mu\alpha\lambda & | & \alpha\iota\varsigma\mu\alpha & | & \mu\eta & \mu\omicron\tau\epsilon & | & \lambda\upsilon\varsigma & || & \alpha\iota & \theta\epsilon\omicron\nu & | & \alpha\iota\tau & | & \omicron\upsilon & | & \mu\alpha\iota \end{array}$

3.  $\begin{array}{cccccccccccccccc} \omega & - & > & \sim & \cup & - & \cup & \text{L} & \text{L} & - \\ \mu\epsilon\gamma\alpha\varsigma & : & \epsilon\nu & \tau\omicron\upsilon\tau & | & \omicron\iota\varsigma & \theta\epsilon\omicron\varsigma & | & \omicron\upsilon\delta\epsilon & | & \gamma\eta\rho & | & \alpha\varsigma\kappa & | & \epsilon\iota & \Lambda & || \\ \theta\epsilon\omicron\nu & : & \omicron\upsilon & \lambda\eta\xi & | & \omega & \mu\omicron\tau\epsilon & | & \mu\omicron\tau\omicron\tau\alpha\tau & | & \alpha\nu & | & \iota\varsigma\chi & | & \omega\nu \end{array}$

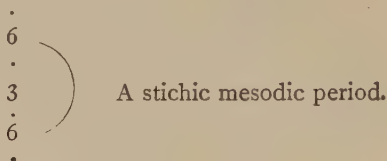
I. *First Period*: 1 verse. Rhythm; *logaedic*.

Two sentences, of 4 feet each, are separated by a *mesode* or interlude, consisting of the sentence of 2 feet  $\mu\omicron\iota\rho\alpha$  |  $\tau\alpha\nu \epsilon\upsilon$ : *i.e.*

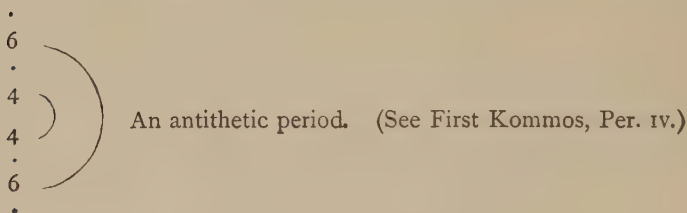
$\begin{array}{c} . \\ 4 \\ 2 \\ 4 \\ . \end{array} \right) \text{ A stichic mesodic period.}$

II. *Second Period*: 3 verses. Rhythm the same<sup>1</sup>.

Verse 1 has 1 sentence of 6 feet: v. 2 is a mesode of 3 feet: v. 3, the same as 1: *i.e.*

III. *Third Period*: 3 verses. Rhythm the same. For the mark ω over μέγας and θεον in 3, see § 9, and Parod. Str. II. Per. I. v. 3.

Verses 1, 3 have each 1 sentence of 6 feet: v. 2, 2 of 4 each: *i.e.*



<sup>1</sup> The conjectural reading οὐρανῶ | αἰθέρι, adopted by Prof. White and by Dr Schmidt, would give in v. 3

>    ∪ ∪ ∪    L    — ∪    — ∪    L    —  
 αἰθ : ἐρι τέκν | ὠθ | ἐντες | ὦν ο | λυμπ | ος Λ ||

In the antistrophe, Prof. White reads simply ἀκρότατον εἰσαναβᾶσ | ἀπότομον ὥρουσεν εἰς ἀνάγκαν, which similarly would give

∪    ∪ ∪ ∪    L    — ∪    — ∪    L    —  
 απ : στομον | ὦρ | ουσεν | εἰς αν | αγκ | αν Λ ||

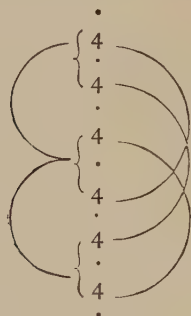
Now, there is no apparent reason for doubting the genuineness of the reading on which the MSS. agree, οὐρανίαν | δι' αἰθέρα: while in the antistr. the most probable reading seems to be ἀκρότατα γείσ' ἀναβᾶσ' | ἀποτμοτάταν κ.τ.λ. (See crit. n. and comment. on 876 f.)

## SECOND STROPHE.

- I. 1.  $\bar{\cup} \quad \cup \cup \cup \quad - \cup \quad - \cup$   
ειδε | τις υπερ | οπτα | χερσιν ||  
ουκετ | ι τον α | θικτον | ειμι
2.  $\bar{\cup} \quad - \cup \quad - \cup \quad -$   
η λογ | ω πορ | ευετ | αι Λ ||  
γας επ | ομφαλ | ον σεβ | ων
3.  $\bar{\cup} \quad \bar{\cup} \quad \cup \quad - \cup \quad \bar{\cup} \quad -$   
δικ : ας αφοβ | ητος | ου | δε Λ ||  
ουδ : es τον αβ | αισι | να | ον
4.  $\bar{\cup} \quad - \cup \quad - \cup \quad \bar{\cup} \quad \bar{\cup}$   
δαιμον | ων εδ | η σεβ | ων Λ ||  
ουδε | ταν ο | λυμπι | αν
5.  $\bar{\cup} \quad \bar{\cup} \quad \cup \quad - \cup \quad \bar{\cup} \quad -$   
κακ : α νιν ελ | οιο | μοιρ | α Λ ||  
ει : μη ταδε | χειρο | δεικτ | α
6.  $\bar{\cup} \quad - \cup \quad - \cup \quad - \cup \quad -$   
δυσποτμ | ου χαρ | ιν χλιδ | ας Λ ||  
πασιν | αρμοσ | ει βροτ | οis
- II. 1.  $> \quad - \cup \quad - > \quad - \cup \quad - \cup \quad \bar{\cup} \quad -$   
ει : μη το | κερδος | κερδαν | ει δικ | αι | ως Λ ||  
αλλ : ω κρατ | υνων | ειπερ | ορθ ακ | ου | εις
2.  $> \quad - \cup \quad - > \quad - \cup \quad -$   
και : των α | σεπτων | ερξετ | αι Λ ||  
ζευ : παντ αν | ασσων | μηλαθ | οι
3.  $> \quad - \cup \quad - > \quad \bar{\cup} \quad - \cup \quad \bar{\cup} \quad -$   
η : των α | θικτων | θιξετ | αι ματ | αζ | ων Λ ||  
σε : ταν τε | σαν α | θανατον | αιεν | αρχ | αν
- III. 1.  $\cup \quad \bar{\cup} \quad \cup \quad \bar{\cup} \quad - \cup \quad - \cup \quad - \cup \quad - \cup \quad -$   
τις : ετι ποτ | εν | τοισδ αν | ηρ θε | ων βελ | η Λ ||  
φθιν : οντα | γαρ | λαϊ | ου παλ | αιφατ | α
2.  $\bar{\cup} \quad - > \quad - \cup \quad - -$   
ευξετ | αι ψυχ | ας αμ | υνειν ||  
θεσφατ | εξαιρ | ουσιν | ηδη
3.  $\bar{\cup} \quad - \bar{\cup} \quad - > \quad - \cup \quad - > \quad - \cup \quad -$   
ει γαρ | αι τοι | αιδε | πραξεις | τιμι | αι Λ ||  
κουδαμ | ου τιμ | αis α | πολλων | εμφαν | ηs
4.  $\bar{\cup} \quad \bar{\cup} \quad \cup \quad - \cup$   
τι : δει με χορ | ευειν ||  
ερρ : ει δε τα | θεια

I. *First Period*: 6 verses. Rhythm, *logaoedic*.

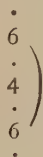
Each verse contains 1 sentence of 4 feet: and the six verses fall into 3 groups: *i.e.*



A repeated palinodic period.

II. *Second Period*: 3 verses. Rhythm, the same. In v. 3  $\omega$  over  $\theta\iota\xi$  means that in the antistrophe  $\theta\alpha\nu\alpha\tau$  represents, by resolution, a long syllable, see § 5.

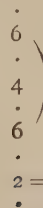
Verses 1 and 3 have each one sentence of 6 feet: v. 2 is a mesode of 4 feet: *i.e.*



A stichic mesodic period.

III. *Third Period*: 4 verses. Rhythm, the same. In v. 4, the last syllable of  $\chi\omicron\rho\epsilon\upsilon\epsilon\upsilon$  is marked *short*, because, being the last of a verse, it can be either long or short; and here it is the second of a choree, —  $\cup$ .

Verses 1 and 3 have each 1 sentence of 6 feet: v. 2 is a mesode of 4 feet: v. 4 is an epode of 2 feet. Thus, in this period, the dancers stood still during the alternate verses, 2 and 4. The form is:—



A stichic mesodic period, with postlude.

V. Third Stasimon (properly a Hyporcheme<sup>1</sup>), vv. 1086—1109.

I. 1.  $\sim \sim \text{L} \quad - \sim \quad - \sim \quad - \sim \quad - > \quad - \sim \quad -$   
 εἰπερ ἐγ | ω | μαντῖς | εἰμι || καὶ κατ | α γνῶμ | ἀν ἰδρ | ἰς Λ ||  
 τῖς σε τεκν | ον | τῖς σ ε | τικτε || τῶν μακρ | αἰ ὦν | ὦν ἀρ | α

2.  $- \sim \quad \sim \quad \sim \quad \sim \quad - > \quad - \sim \quad \text{L} \quad -$   
 οὐ τον ο | λυμπον α | πειρων | ὦ κιθ | αῖρ | ὦν Λ ||  
 πανος ὀρ | ἐσσιβατ | α πα | τρος πελ | ἀσθ | εἰς

3.  $- \sim \quad - > \quad - \sim \quad \text{L} \quad - \sim \quad - > \quad \text{L} \quad \sim \quad -$   
 οὐκ ἐσ | εἰ ταν | αὐρι | ον || πανσελ | ἦνον | μῆνου σε | γέ Λ ||  
 \*ἦ σεγ | εὐνατ | εἰρα | τῖς || λοξί | οὐ τψ | γὰρ πλακ | ἐς

II. 1.  $\sim \quad \sim \quad - > \quad - \sim \quad -$   
 καὶ πατρι | ὦ ταν | οἰδιπ | ονν Λ ||  
 ἀγρονομ | οἰ πασ | αἰ φιλ | αἰ

2.  $- \sim \quad - > \quad - \sim \quad - \sim$   
 καὶ τροφ | ον καὶ | ματερ | ἀυξεῖν ||  
 εἶθ ο | κυλλαν | ἀσ ἀν | ἀσσων

3.  $- \sim \quad - > \quad - \sim \quad - > \quad \sim \quad \sim \quad - > \quad - \sim$   
 καὶ χορ | εὐεσθ | αἰ προς | ἡμῶν || ὡς ἐπι | ἦρα φερ | οντα || τοῖς ἐμ |  
 εἶθ ο | βακχεῖ | ὅς θε | ὅς ναι || ὦν ἐπ ἀκρ | ὦν ὀρε | ὦν εὐρ || ἡμα |

$- \sim \quad \text{L} \quad -$   
 οἷς τυρ | ἀνν | οἷς Λ ||  
 δεξατ | ἐκ | του

4.  $> \quad \sim \sim \quad - \sim \quad \text{L} \quad -$   
 ι : ἡ ι ε | φοιβέ | σοι | δε Λ ||  
 ρυμφ : ἀν ἐλικ | ὠνιδ | ὦν | αἰς

5.  $- \sim \quad \text{L} \quad \text{L} \quad -$   
 ταυτ ἀρ | ἐστ | εἰ | ἦ Λ ||  
 πλειστα | συμ | παιζ | εἰ

<sup>1</sup> ὑπόρχημα, 'a dance-song,' merely denotes a melody of livelier movement than the ordinary στάσιμα of the tragic Chorus, and is here expressive of delight. Thus Athenaeus says (δ30 E) ἡ δ' ὑπορχηματικὴ (ὄρχησις) τῇ κωμικῇ οἰκείουται, ἥτις καλεῖται κόρδαξ· παιγνιώδεις δ' εἶναι ἀμφότεραι: 'the hyporchematic dance is akin to the comic dance called "cordax," and both are sportive.' Fragments of ὑπορχήματα, which were used from an early age in the worship of Apollo, have been left by several lyric poets,—among whom are Pratinas (who is said to have first adapted them to the Dionysiac cult),—Bacchylides, and Pindar.

I. *First Period*: 3 verses. Rhythm, *logaoedic*. If in the first sentence of v. 3 we adopt for the antistrophe Arndt's conjecture, ἡ σέ γ' εὐνάτειρά τις (which is somewhat far from the mss.), then verses 1 and 3 have each 2 sentences of 4 feet, and verse 2 has 1 of 6 feet; *i.e.*

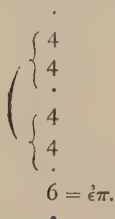


A palinodic period, with mesode.

If, on the other hand, we should hold that ἡ σέ γέ τις θυγάτηρ represents the true *metre* (being corrupted from ἡ σέ γ' ἔφυσε πατήρ) and that οὐκ ἔσῃ τὰν αὐρίον should be amended to τὰν ἐπιούσαν ἔσῃ, the rhythmical correspondence of sentences would be different. The rhythmical division of verses 2 and 3 would then be:—

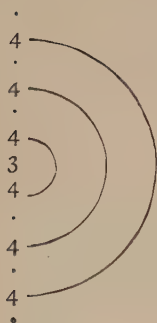
2. οὐ τον ο | λυμπον α | πειρ | ων || ω κιθ | αιρ | ων | ταν Λ ||  
 πανος ορ | εσσιβατ | α | πα || τρος πελ | ασθ | εισ | η
3. ω | επι : ουσαν εσ | ει | πανσελ | ηνον | μη ου σε | γε Λ  
 σε γε : φυσε πα | τηρ | λοξι | ασ τψ | γαρ πλακ | ες

and v. 3 would be an epode, the form being:—



A palinodic period, with postlude.

II. *Second Period*: 5 verses. Rhythm, the same. Verses 1, 2, 4, 5 have each one sentence of 4 feet: v. 3 has 3 sentences, the first and third of 4 feet each, the second of 3 (the words ὡς ἐπὶ ἡρα φέροντα). Series: .4.4.434.4.4., *i.e.*



Here, single sentences correspond in an *inverted* order, while the middle sentence of v. 3 has nothing corresponding to it, but forms a mesode or interlude. This is therefore a *mesodic period*. We need not add 'antithetic,' because, where more than two *single sentences* (and not groups) are arranged about a mesode, their arrangement is *normally* inverted.

## VI. Fourth Stasimon, vv. 1186—1222.

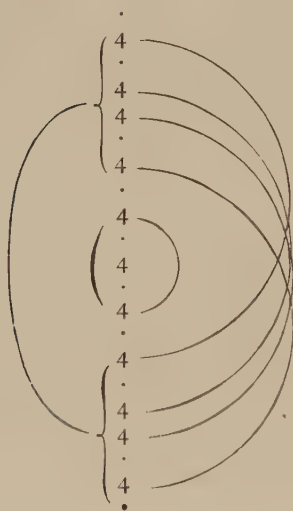
### FIRST STROPHE

(forming a single period).

1.  $\bar{\iota} \mid \omega \gamma \epsilon \nu \epsilon \mid \alpha \iota \beta \rho \omicron \tau \mid \omega \nu \wedge \parallel$   
 $\omicron \sigma \mid \tau \iota \varsigma \kappa \alpha \theta \upsilon \pi \mid \epsilon \rho \beta \omicron \lambda \mid \alpha \nu$
2.  $\omega \varsigma \upsilon \mu \mid \alpha \varsigma \iota \sigma \alpha \mid \kappa \alpha \iota \tau \omicron \mid \mu \eta \parallel \delta \epsilon \nu \zeta \omega \sigma \mid \alpha \varsigma \epsilon \nu \alpha \rho \mid \iota \theta \mu \mid \omega \wedge \parallel$   
 $\tau \omicron \xi \epsilon \nu \sigma \mid \alpha \varsigma \epsilon \kappa \rho \alpha \tau \mid \eta \sigma \epsilon \mid \tau \omicron \upsilon \parallel \pi \alpha \nu \tau \epsilon \upsilon \mid \delta \alpha \iota \mu \omicron \nu \omicron \varsigma \mid \omicron \lambda \beta \mid \omicron \upsilon$
3.  $\tau \iota \varsigma \mid \gamma \alpha \rho \tau \iota \varsigma \alpha \nu \mid \eta \rho \pi \lambda \epsilon \mid \omicron \nu \wedge \parallel$   
 $\omega \mid \zeta \epsilon \upsilon \kappa \alpha \tau \alpha \mid \mu \epsilon \nu \phi \theta \iota \sigma \mid \alpha \varsigma$
4.  $\tau \alpha \varsigma \epsilon \upsilon \mid \delta \alpha \iota \mu \omicron \nu \iota \mid \alpha \varsigma \phi \epsilon \rho \mid \epsilon \iota \wedge \parallel$   
 $\tau \alpha \nu \gamma \alpha \mu \psi \mid \omega \nu \nu \chi \alpha \mid \pi \alpha \rho \theta \epsilon \nu \mid \omicron \nu$
5.  $\eta \tau \omicron \sigma \mid \omicron \upsilon \tau \omicron \nu \omicron \sigma \mid \omicron \nu \delta \omicron \kappa \mid \epsilon \iota \nu \wedge \parallel$   
 $\chi \rho \eta \sigma \mu \phi \delta \mid \omicron \nu \theta \alpha \nu \alpha \tau \mid \omega \nu \delta \epsilon \mu \mid \alpha$
6.  $\kappa \alpha \iota \delta \omicron \xi \mid \alpha \nu \tau \alpha \rho \omicron \mid \kappa \lambda \iota \nu \mid \alpha \iota \wedge \parallel$   
 $\chi \omega \rho \alpha \mid \pi \upsilon \rho \gamma \omicron \varsigma \alpha \nu \mid \epsilon \sigma \tau \mid \alpha$
7.  $\tau \omicron \nu \mid \sigma \omicron \nu \mid \tau \omicron \iota \pi \alpha \rho \alpha \mid \delta \epsilon \iota \gamma \mu \epsilon \chi \mid \omega \nu \wedge \parallel$   
 $\epsilon \xi \mid \omicron \upsilon \mid \kappa \alpha \iota \beta \alpha \sigma \iota \lambda \mid \epsilon \upsilon \varsigma \kappa \alpha \lambda \mid \epsilon \iota$

8.  $\tau\acute{o}\nu$  :  $\sigma\acute{o}\nu$  |  $\delta\alpha\iota\mu\omicron\nu\alpha$  |  $\tau\omicron\nu$   $\sigma\acute{o}\nu$  |  $\omega$  ||  $\tau\lambda\alpha\mu\omicron\nu$  |  $\omicron\iota\delta\iota\pi\omicron\delta$  |  $\alpha$   $\beta\rho\omicron\tau$  |  $\omega\nu$   $\Lambda$   
 $\epsilon\mu$  :  $\omicron\varsigma$  |  $\kappa\alpha\iota$   $\tau\alpha$   $\mu\epsilon\gamma$  |  $\iota\sigma\tau$   $\epsilon$  |  $\tau\iota\mu$  ||  $\alpha\theta\eta\varsigma$  |  $\tau\alpha\iota\varsigma$   $\mu\epsilon\gamma\alpha\lambda$  |  $\alpha\iota\sigma\iota\nu$  |  $\epsilon\nu$
9.  $\omicron\nu$  |  $\delta\epsilon\nu$   $\mu\alpha\kappa\alpha\rho$  |  $\iota\zeta$  |  $\omega$   $\Lambda$  ||  
 $\theta\eta$  |  $\beta\alpha\iota\sigma\iota\nu$   $\alpha\nu$  |  $\alpha\sigma\sigma$  |  $\omega\nu$

Rhythm, *logaoedic*. Verse 1 contains 1 sentence of 4 feet : v. 2, 2 of 4 feet each : v. 3, 1 of 4 feet; to which answer respectively vv. 7, 8, 9. Verses 4, 5, 6 also contain each 1 sentence of 4 feet, v. 4 answering to v. 6, and v. 5 forming a mesode. The series . 4 . 4 4 . 4 . , 4 . 4 . 4 . , 4 . 4 4 . 4 . thus forms the period :—



Since the whole group, consisting of vv. 1, 2, 3, recurs once, the period is *palinodic*; since the sentences formed by vv. 4 and 6 are grouped about the interlude formed by v. 5, it is also *mesodic*.

## SECOND STROPHE.

- I. 1.  $\tau\alpha$  :  $\nu\nu\nu$   $\delta$   $\alpha\kappa$  |  $\omicron\nu$  |  $\epsilon\iota\nu$   $\tau\iota\varsigma$  |  $\alpha\theta\lambda\iota$  |  $\omega\tau\epsilon\rho$  |  $\omicron\varsigma$   $\Lambda$  ||  
 $\epsilon\phi$  :  $\epsilon\upsilon\rho\epsilon$   $\sigma$  |  $\alpha$  |  $\kappa\omicron\nu\theta$   $\omicron$  |  $\pi\alpha\nu\theta$   $\omicron\rho$  |  $\omega\nu$   $\chi\rho\omicron\nu$  |  $\omicron\varsigma$
2.  $\tau\iota\varsigma$  :  $\alpha\tau$  |  $\alpha\iota\varsigma$  |  $\alpha\gamma\rho\iota$  |  $\alpha\iota\varsigma$   $\tau\iota\varsigma$  |  $\epsilon\nu$   $\pi\omicron\nu$  |  $\omicron\iota\varsigma$   $\Lambda$   
 $\delta\iota\kappa$  :  $\alpha\zeta$  |  $\epsilon\iota$  |  $\tau\omicron\nu$   $\alpha\gamma\alpha\mu$  |  $\omicron\nu$   $\gamma\alpha\mu$  |  $\omicron\nu$   $\pi\alpha\lambda$  |  $\alpha\iota$

3. ξυν : οικος | αλλαγ | α βι | ου Λ ||  
 τεκν : ουντα | και τεκν | ουμεν | ου

II. 1. ι | ω | κλεινον | οιδιπ | ου καρ | α Λ ||  
 ι | ω | λαϊ | ειον | ω τεκν | ου

2. ω μεγ | ας λιμ | ην Λ ||  
 ειθε σ | ειθε | σε

3. αυτος | ηρκεσ | εν Λ ||  
 μηποτ | ειδομ | αν

4. παιδι | και πα | τρι θαλαμ | ηπολ | ω πεσ | ειν Λ ||  
 δυρο | μαι γαρ | ωσπερ ι | αλεμ | ον χε | ων


III. 1. πως ποτε | πως ποθ | αι πατρ | ω || αι σ αλοκ | ες φερ | ειν ταλ | ας Λ ||  
 εκ στοματ | ων το δ | ορθον | ειπ || ειν ανεπν | ευσα τ | εκ σεθ | εν

2. σιγ εδυν | α | θησαν | ες τοσ | ον | δε Λ ||  
 και κατε | κοιμ | ησα | τουμον | ομμ | α

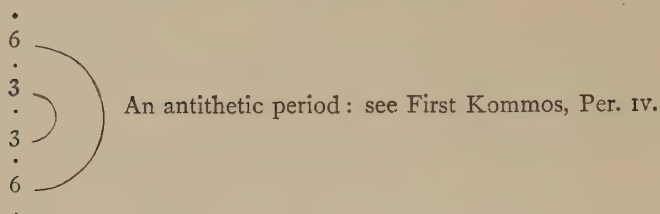
I. *First Period*: 3 verses. Rhythm, *choreic*. Verses 1 and 2 have each 1 sentence of 6 feet: v. 3 forms an epode or postlude of 4 feet: *i.e.*

$$\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \end{array} \Bigg) \quad \text{A stichic period, with postlude.}$$

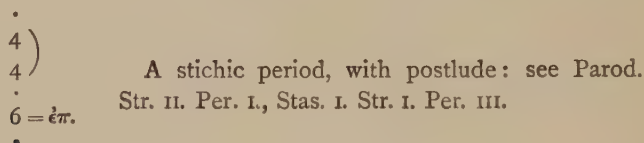
$$\begin{array}{c} \cdot \\ 4 = \acute{\epsilon}\pi. \\ \cdot \end{array}$$

II. *Second Period*: 4 verses. Rhythm, the same. In v. 4 τρι θαλαμ is an *apparent* tribrach, representing a cyclic dactyl, ~ ~ ~, and having the time-value of  (see § 7). This denoted by writing ~ ~ ~, because the 'irrational' character, though in strictness shared by the first and second short syllables, is more evident in the first.

Verses 1, 4 have each 1 sentence of 6 feet, vv. 2, 3 each 1 of 3: *i.e.*



III. *Third Period*: 2 verses. Rhythm, the same. Verse 1 has 2 sentences, each of 4 feet: v. 2 has 1 of 6 feet, and forms an epode or postlude: *i.e.*

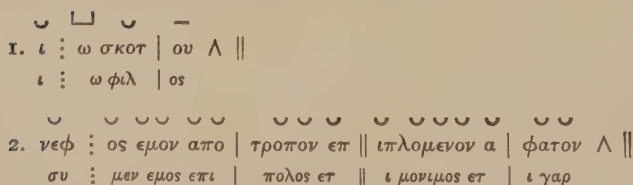


## VII. Second Kommos<sup>1</sup>, vv. 1297—1368.

(After the anapaests of the Chorus, 1297—1306, and of Oedipus, 1307—1311, followed by one iambic trimeter of the Chorus, 1312, the strophic system of lyrics begins at 1313.)

### FIRST STROPHE

(forming a single period).

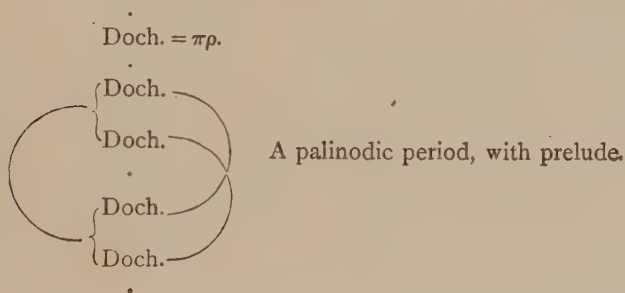


<sup>1</sup> At v. 1336, and in the corresponding 1356, an iambic dimeter is given to the Chorus (Period III., v. 3). With this exception, the Chorus speaks only iambic trimeters, which follow a lyric strophe or antistrophe assigned to Oedipus. Since, then, the lyrics belong all but exclusively to Oedipus, the passage might be regarded as his *μονωδία*, interrupted by occasional utterances, in the tone of dialogue, by the Chorus. If, however, regard is had to the character and matter of the whole composition, it will be felt that it may be properly designated as a *κομμός*, the essence of which was the alternate lament. On a similar ground, I should certainly consider it as beginning at 1297, though the properly lyric form is assumed only at 1313.

3. α : δαματον τε | και δυσ || ουριστον | ον Λ ]  
 υπ : ομενεις με | τον τυφλ || ον κη δευ | ων

[Here follow four iambic trimeters.]

Rhythm, *dochmiac*: see First Kommos, Period III. It will be seen that every dochmiac metre here is a variation of the ground-form  $\cup : --\cup | - \Lambda ||$ , by substitution either of  $\cup\cup$  for  $--$ , or of  $>$  (an irrational syllable, *apparently* long) for  $\cup$ , as in v. 3,  $\kappa\eta\delta\epsilon\tilde{\upsilon}\omega\nu$ . Verse 1 is a dochmiac used as a *prelude* (*προωδικόν*),  $\omega$  being prolonged to the time-value of  $--$ . Vv. 2, 3 have each 2 dochmiac sentences: *i.e.*



## SECOND STROPHE.

- I. 1. α : πολλων ταδ | ην α || πολλων φιλ | οι Λ ||  
 ολ : οιθ οστις | ην ος || αγριας πεδ | ας
2. ο : κακα κακα τελ | ων εμ || α ταδ εμα παθ | ε α Λ ]  
 νομ : αδ επιποδι | ασ ε || λυσ απο τε | φονου
- II. ε : παισε δ | αυτο | χειρ νιν | ουτις || αλλ εγ | ω | τλαμ | ων Λ ]  
 ερρ : υτο | κανεσ | ωσε μ | ουδεν || ες χαρ | ιν | πρασσ | ων
- III. 1. τι : γαρ εδει μ ορ | αν Λ ||  
 τοτ : ε γαρ αν θαν | ων
2. οτ : ψ γ ορ | ωντι | μηδεν | ην ιδ | ειν γλυκ | υ Λ ||  
 ουκ : ην φιλ | οισω | ουδ εμ | οι τοσ | ονδ αχ | ος

3. ην : ταυθ οπ | ωσπερ | και συ | φης Λ ||  
 θελ : οντι | καμοι | τουτ αν | ην

4. τι : δητ εμ | οι | βλεπτον | η || στερκτον | η προσ | η γορ | ον Λ ||  
 ουκ : ουν πα | τρος γ | αν φον | ευσ || ηλθον | ουδε | νυμφι | ος

5. ετ : εστ ακ | ου | ειν | αδον | α φιλ | οι Λ ||  
 βροτ : οισ ε | κληθ | ην | ων ε | φυν απ | ο

IV. 1. απ : αγετ εκ τοπ | ιον οτ || ι ταχιστ α | με Λ ||  
 νυν δ : αθεος μεν | ειμ αν || οσιων δε | παις

2. απ : αγετ ω φιλ | οι τον || μεγ ολεθρι | ον Λ ||  
 ομ : ογενης δ αφ | ων αυτ || οσ εφυν ταλ | ας

3. τον : καταρατο | τατον ετ || ι δε και θε | οισ Λ ||  
 ει : δε τι πρεσβυ | τερον ετ || ι κακου κακ | ον

4. εχθρ : οτατον βροτ | ων Λ ||  
 τουτ : ελαχ οιδιπ | ουσ

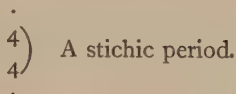
[Here follow two iambic trimeters.]

I. *First Period*: 2 verses. Rhythm, *dochmiac*. In verse 1 (anti-strophe), we have ἄγριᾶς: observe that if we read ἀπ' ἀγρίας the dochmiac would have one ♪ too much, and see my note on v. 1350. In v. 2, the ms. reading νομάδος is impossible, as the metre shows. φῶνῶν, by resolution for –, as in the strophe, since the last syllable of a verse can be either long or short: see on Parod. Str. II. Per. I. v. 1, and cp. χορευεῖν, Stas. II. Str. II. Per. III. v. 4. Metre would admit ἐλαβέ μ' or ἐλαβεν, but not, of course, ἐλυσέ μ' or ἐλυσεν.

Each verse has two dochmiac sentences, *i.e.*

{Doch.  
 {Doch.  
 {Doch. A palinodic period.  
 {Doch.

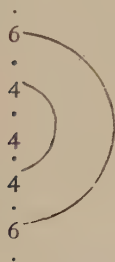
II. *Second Period*: 1 verse. Rhythm, *choreic*. Two sentences, each of 4 feet: *i.e.*



III. *Third Period*: 5 verses. Rhythm, *choreic*, except in verse 1, which is a dochmiac, serving as prelude (*προφδικόν*).

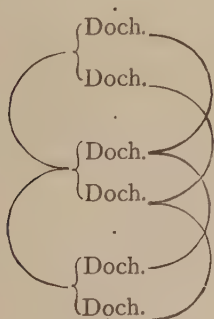
Verse 2 has 1 sentence of 6 feet: v. 3, 1 of 4 feet: v. 4, 2 of 4 feet each: v. 5, 1 of 6 feet. The first of the 2 sentences in v. 4 forms a *mesode*; which can either (as here) begin a verse, or close it, or stand within it, or form a separate verse. Series: . 6 . 4 . 4 . 4 . 6 .: form:—

Doch. =  $\pi\rho$ .



A mesodic period, with prelude. See Stas. III.  
Per. III.

IV. *Fourth Period*: 4 verses. Rhythm, *dochmiac*. Verses 1, 2, 3 have each two dochmiac sentences: v. 4 has one, which forms an epode: *i.e.*



A repeated palinodic period, with postlude.

Doch. =  $\epsilon\pi$ .

## RELATIONS OF LYRIC FORM AND MATTER.

In the lyric parts of Tragedy, the poet was a composer, setting words to music. Words, music, and dance were together the expression of the successive feelings which the course of the drama excited in the Chorus, or typical spectator. It is obvious, then, that the choice of lyric rhythms necessarily had an ethical meaning, relative to the mood which in each case sought utterance. It is everywhere characteristic of Sophocles that he has been finely sensitive to this relation. So much, at least, moderns can see, however far they may be from adequately appreciating the more exquisite secrets of his skill. Without attempting minute detail, we may glance here at some of the chief traits in which this skill is exemplified by the lyrics of the *Oedipus Tyrannus*.

I. PARODOS. *First Strophe*. The Theban Elders are reverentially awaiting the message from Delphi, and solemnly entreating the gods for deliverance from their woes. With this mood the *dactylic* rhythm is in unison. The Greek dactylic measure was slow and solemn, the fitting utterance of lofty and earnest warning—as when oracles spoke—or, as here, of exalted faith in Heaven.

*Second Strophe*. Period I. The chorees, in *logaoedic* rhythm, express the lively sense of personal suffering (ἀνάρηθμα γὰρ φέρω | πρήματα). Per. II. *Dactyls*, somewhat less stately than those of the opening, again express trust in the gods who will banish the pest.

*Third Strophe*. *Choreic* rhythms of the strongest and most excited kind embody the fervid prayer that the Destroyer may be quelled by the Powers of light and health.

II. FIRST STASIMON. The doom has gone forth against the unknown criminal; and the prophet has said that this criminal is Oedipus. *First Strophe*. While the rhythm is *logaoedic* throughout, the fuller measures of Period I. are suited to the terrible decree of Delphi; those of Per. II. to the flight of the outlaw; those of III. to the rapid pursuit, and, finally, to the crushing might, of the Avenger.

*Second Strophe*. Period I. The *choriambic* rhythm—the most passionate of all, adapted to vehement indignation or despair—interprets the intensity of emotion with which the Theban nobles have heard the charge against their glorious king. Period II. Passing to their reasons for discrediting that charge, the Chorus pass at the same time from the *choriambic* rhythm to the kindred but less tumultuous *ionic*, which is here (as we have seen) most skilfully linked on to the former.

III. The FIRST KOMMOS, in its 3rd and 4th Periods, shows how *dochmiac* measures, and *paconic* combined with choreic, can suit varying tones of piteous entreaty or anxious agitation; an effect which, as regards dochmiacs, the SECOND KOMMOS (VII) also exhibits in a still more impressive manner.

IV. In the SECOND STASIMON, *logaoedics* are the vehicle of personal reflection and devotion; the lively measures of the Hyporcheme which holds the place of THIRD STASIMON (V) speak for themselves.

VI. In the FOURTH STASIMON we have a highly-wrought example of lyric art comparable with the First Stasimon, and with the Parodos. The utter ruin of Oedipus has just been disclosed. *First Strophe*. It was a general rule that, when a verse was opened with a *syncope*, anacrusis must precede. By the *disregard* of this rule here, an extraordinary weight and solemnity are imparted to the first accent of the lament:

$\begin{array}{ccccccc} \text{—} & \sim & \sim & \text{—} & \sim & \text{—} & \\ \epsilon & | & \omega & \gamma\epsilon\upsilon\epsilon & | & \alpha\iota & \beta\omicron\tau & | & \omega\nu & \wedge & ||. \end{array}$ 
 (See the musical rendering of this, Appendix, § 10, p. 205.) So, again, in the profoundly sorrowful conclusion

$\begin{array}{ccccccc} \text{—} & \sim & \sim & \text{—} & & & \\ \text{ο}\nu\delta & | & \epsilon\nu & \mu\alpha\kappa\alpha\rho & | & \iota\zeta\omega & \wedge & ||. \end{array}$ 
 And, since his unhappy fate is here contemplated in its entirety, the whole strophe forms a single rhythmical period.

The *Second Strophe*—reflecting on *particular aspects* of the king's destiny—is appropriately broken up into three short periods; and the choreic rhythm is here so managed as to present a telling contrast with the logaoedic rhythm of the first strophe. The weightiest verses are those which form the conclusion.

I have but briefly indicated relations of which the reader's own ear and feeling will give him a far more vivid apprehension. There are no metrical texts in which it is more essential than in those of ancient Greece never to consider the measures from a merely mechanical point of view, but always to remember *what* the poet is saying. No one who cultivates this simple habit can fail to attain a quicker perception of the delicate sympathies which everywhere exist between the matter and the form of Greek lyrics.



ΣΟΦΟΚΛΕΟΥΣ  
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ



# ΣΟΦΟΚΛΕΟΥΣ

## ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

### I.

#### ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Λιπὼν Κόρινθον Οἰδίπους, πατὴρ νόθος  
 πρὸς τῶν ἀπάντων λοιδορούμενος ξένος,  
 ἦλθεν πυθέσθαι Πυθικῶν θεσπισμάτων  
 ζητῶν ἑαυτὸν καὶ γένους φυτοσπόρον.  
 εὐρὼν δὲ τλήμων ἐν στεναῖς ἀμαξιτοῖς 5  
 ἄκων ἔπεφνε Δαῖον γεννήτορα.  
 Σφιγγὸς δὲ δεινῆς θανάσιμον λύσας μέλος  
 ἤσχυνε μητρὸς ἀγνοουμένης λέχος.  
 λοιμὸς δὲ Θήβας εἶλε καὶ νόσος μακρά.  
 Κρέων δὲ πεμφθεὶς Δελφικὴν πρὸς ἐστίαν, 10  
 ὅπως πύθεται τοῦ κακοῦ πανστήριον,  
 ἤκουσε φωνῆς μαντικῆς θεοῦ πάρα,  
 τὸν Δαίτιον ἐκδικηθῆναι φόνον.  
 ὄθεν μαθὼν ἑαυτὸν Οἰδίπους τάλας  
 δισσὰς τε χερσὶν ἐξανάλωσεν κόρας, 15  
 αὐτὴ δὲ μήτηρ ἀγχόνας διώλετο.

ΑΡΙΣΤΟΦΑΝΟΥΣ.....ΥΠΟΘΕΣΙΣ] 'Αριστοφάνους ἐπίγραμμα εἰς τὸν τύραννον οἰδίπουν A. The word ἐπίγραμμα, which could denote the 'title' of a book, is not a correct substitute for ὑπόθεσις. 3 θεσπισμάτων] νόμων θέλει A, which indicates that ἐλθὼν was a v.l. for ἦλθεν in this verse. 11 πύθεται MSS., vivid for πύθοιτο, which Brunck unnecessarily conjectured. 15 δισσαῖς MSS., δισσάς Elmsley. πόρπαισι δισσάς Brunck. 16 αὐτὴ δὲ] αὐτὴ τε Elmsley. But the composer may have imitated the irregular sequence τε—δέ which sometimes occurs (as *El.* 1099, *Ai.* 836).

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ] The first of the three prose *ὑποθέσεις* to the *Antigone* is also ascribed in the MSS. to Aristophanes of Byzantium (flor. 200 B.C.). His name is likewise given in the MSS. to the metrical *ὑποθέσεις* prefixed to all the extant comedies of his namesake except the *Thesmophoriazusae*. All these ascriptions are now generally held to be false. There is no reason to think that the fashion of metrical arguments existed in the Alexandrian age: and the language in every case points more or less clearly to a lower date. The verses above form no exception to the rule, though they are much more correct than the comic *ὑποθέσεις*. See Nauck's fragments of the Byzantine Aristophanes, p. 256: Dindorf agrees with him, *Schol. Soph.* vol. II. p. xxii.

## II.

## ΔΙΑ ΤΙ ΤΥΡΑΝΝΟΣ ΕΠΙΓΕΓΡΑΠΤΑΙ.

Ο ΤΥΡΑΝΝΟΣ ΟΙΔΙΠΟΥΣ ἐπὶ διακρίσει θατέρου ἐπιγέγραπται. χαριέντως δὲ ΤΥΡΑΝΝΟΝ ἅπαντες αὐτὸν ἐπιγράφουσιν, ὡς ἐξέχοντα πάσης τῆς Σοφοκλέους ποιήσεως, καίπερ ἡττηθέντα ὑπὸ Φιλοκλέους, ὡς φησι Δικαίαρχος. εἰσὶ δὲ καὶ οἱ ΠΡΟΤΕΡΟΝ, οὐ ΤΥΡΑΝΝΟΝ, αὐτὸν ἐπιγράφοντες, διὰ τοὺς χρόνους τῶν διδασκαλιῶν καὶ διὰ τὰ πράγματα· ἀλήτην γὰρ καὶ πηρὸν Οἰδίποδα τὸν ἐπὶ Κολωνῷ εἰς τὰς Ἀθήνας ἀφικνεῖσθαι ἴδιον δέ τι πεπόνθασιν οἱ μεθ' Ὀμηρον ποιηταὶ τοὺς πρὸ τῶν Τρωϊκῶν βασιλεῖς ΤΥΡΑΝΝΟΥΣ προσαγορεύοντες, ὅψέ ποτε τοῦδε τοῦ ὀνόματος εἰς τοὺς Ἕλληνας διαδοθέντος, κατὰ τοὺς Ἀρχιλόχου χρόνους, καθάπερ  
10 Ἰππίας ὁ σοφιστὴς φησιν. Ὀμηρος γοῦν τὸν πάντων παρανομώτατον ἔχετον βασιλέα φησὶ καὶ οὐ τύραννον·

Εἰς ἔχετον βασιλῆα, βροτῶν δηλήμονα.

προσαγορευθῆναι δὲ φασὶ τὸν τύραννον ἀπὸ τῶν Τυρρηνῶν· χαλεποὺς γὰρ τινες περὶ ληστείαν τούτους γενέσθαι. ὅτι δὲ νεώτερον τὸ τοῦ τυράννου  
15 ὄνομα δῆλον. οὔτε γὰρ Ὀμηρος οὔτε Ἡσίοδος οὔτε ἄλλος οὐδεὶς τῶν παλαιῶν τύραννον ἐν τοῖς ποιήμασιν ὀνομάζει. ὁ δὲ Ἀριστοτέλης ἐν Κυμαίων πολιτείᾳ τοὺς τυράννους φησὶ τὸ πρότερον αἰσυνμήτας προσαγορεύεσθαι. εὐφημότερον γὰρ ἐκείνο τὸννομα.

2 ἐπιγράφουσιν] So Dindorf with L: vulg. ἐπέγραφον. 4 ΠΡΟΤΕΡΟΝ, οὐ ΤΥΡΑΝΝΟΝ, αὐτὸν] L, Dind.: vulg. ΠΡΟΤΕΡΟΝ αὐτὸν, οὐ ΤΥΡΑΝΝΟΝ.

2 τύραννον...ἐπιγράφουσιν] The distinguishing title was suggested by v. 514 of the play, τὸν τύραννον Οἰδίπου, v. 925 τὰ τοῦ τυράννου...Οἰδίπου. Sophocles doubtless called it simply Οἰδίπους. 9 κατὰ τοὺς Ἀρχιλόχου χρόνους] circ. 670 B.C. It is about 679 B.C. that Orthagoras is said to have founded his dynasty at Sicyon, and 'the despots of Sikyon are the earliest of whom we have any distinct mention,' Grote III. 43.

12 Ἐχενον] *Od.* 18. 85. 15 οὔτε γὰρ Ὅμηρος] For the writer of this ὑπόθεσις, then (unless he made an oversight), 'Homer' was not the author of the 'Homeric hymn' to Ares, 8. 5, ἀντιβίοισι τύραννε, δικαιοτάτων ἀγέ φωτῶν. The earliest occurrences of the word *τύραννος* which can be approximately dated are (1) Alcaeus fr. 37 Bergk, circ. 606 B.C., referring to Pittacus; see below on 17: (2) Pind. *Pyth.* 3. 85, where it is convertible with βασιλεύς, *ib.* 70 (Hiero of Syracuse), date perh. 474 B.C. (see Fennell's introd.): and (3) Aesch. *P. V.* 736 ὁ τῶν θεῶν τύραννος (Zeus), date circ. 472—469 B.C. On the question as to the origin of *τύραννος*, scholars will read with interest the opinion of the author of *Greek and Latin Etymology*. Mr Peile has kindly communicated to me the following note:—"There seems no reason to doubt the usual connection of *τύραννος* with  $\sqrt{tur}$ , a by-form of  $\sqrt{TAR}$ . It does not occur, I think, in Greek, but it is used in Vedic,—as is also the common epithet *tur-a*, 'strong,' applied chiefly to Indra, but also to other gods. Rarer cognates are *turvan*, = 'victory,' and *turvani* = 'victorious,' also of Indra. The primary meaning of the root was 'to bore'—then 'to get to the end' of a thing—then 'to get the better of' it. There is another family of words, like in form, with the general sense of 'haste'; e.g. *turvanya*, a verb-stem in Vedic = 'to be eager,' and *turanyu* an adjective. These, I think, are distinct in origin. In form they come nearer to *τύραννος*. But I think that they are late Vedic forms, and therefore cannot be pressed into the service. The form in Greek is difficult to explain in either case. If there were an Indo-Eur. *turvan* (whence the Sanskrit word), the Greek might have formed a secondary *turan-yo*: but one would expect this to have taken the form *τυρανο*. Taking into account the entire absence of all cognates in Greek, I think that it is probably a borrowed word, and that from being an adjective (? = 'mighty'), it became with the Greeks a title." 16 ἐν Κυμαίων πολιτείᾳ] Cp. schol. in Eur. *Med.* 19 (Dind. vol. IV. p. 8) αἰσυνῆ· ἡγεῖται καὶ ἄρχει· ἰδίως δὲ φησιν Ἀριστοτέλης ὑπὸ Κυμαίων αἰσυνήτην τὸν ἄρχοντα λέγεσθαι. 'αἰσυνήται δὲ κριτοὶ ἐννέα πάντες ἀνέστην' [*Od.* 8. 258] τοὺς ἄρχοντας τῶν ἀγώνων (*sc.* ὁ ποιητὴς λέγει). 17. The αἰσυνητεία resembled the *τυραννίς* in being *absolute*, but differed from it in being *elective*; hence it is called by Arist. αἰρετὴ *τυραννίς*, *Pol.* 3. 14. Alluding to the choice of Pittacus as αἰσυνήτης by the Mityleneans, Alcaeus said ἐστάσαντο τύραννον, *ib.*: but this was *ad invidiam*.

## III.

## ΑΛΛΩΣ.

Ὁ Τύραννος Οιδίπους πρὸς ἀντιδιαστολὴν τοῦ ἐν τῷ Κολωνῷ ἐπιγέγραπται. τὸ κεφάλαιον δὲ τοῦ δράματος γνωσὶς τῶν ἰδίων κακῶν Οιδίποδος, πῆρωςίς τε τῶν ὀφθαλμῶν, καὶ δι' ἀγρόνης θάνατος Ἰοκάστης.

'Haec in fine fabulae habet L, om. A, qui de sequentibus nihil habet praeter aenigma Sphingis,' Dind. *Schol.* II. 13.

ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ ΛΑΙΩΙ ΤΩΙ ΘΗΒΑΙΩΙ.

Λαῖε Λαβδακίδη, παίδων γένος ὄλβιον αἰτεῖς.  
δῶσω τοι φίλον υἱόν· ἀτὰρ πεπρωμένον ἐστὶν  
παιδὸς ἐοῦ χεῖρεσσι λιπεῖν φάος. ὥς γὰρ ἔνευσε

Ζεὺς Κρονίδης, Πέλοπος στυγεραῖς ἀραῖσι πιθήσας,  
οὐ φίλον ἥρπασας νιόν· ὁ δ' ἠϋξάτό σοι τάδε πάντα.

ΣΡΗΣΜΟΣ...ΘΗΒΑΙΩ.] So L: vulg. χρησμός δοθεὶς Λατρ. 2 δώσω...ἐστίν] Another reading was τέξεις μὲν φίλον νιόν· ἀτὰρ τόδε σοι μῶρος ἔσται· cp. Valckenaer, Eur. *Phoen.* p. xvi. 3 παιδὸς ἐοῦ] Valck. *l.c.* cites this reading from the cod. Augustanus, and it is probably right, ἐοῦ here meaning 'thine,' in which sense Zenodotus rightly wished to substitute it for ἐῆος in *Il.* i. 393, 15. 138, 24. 422, 550. The pron. ἐός (= *σφός*) properly meant merely 'own,' and (like the pron. stem *sva*, 'self') was applicable to the 1st and 2nd persons, sing. or plur., no less than to the 3rd. Vulg. σοῦ παιδός.

### ΤΟ ΑΙΝΙΓΜΑ ΤΗΣ ΣΦΙΓΓΟΣ.

Ἔστι δίπουν ἐπὶ γῆς καὶ τετράπον, οὐ μία φωνή,  
καὶ τρίπον· ἀλλάσσει δὲ φὴν μόνον ὅσσ' ἐπὶ γαῖαν  
ἐρπετὰ κινεῖται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.  
ἀλλ' ὅποταν πλείστοισιν ἐρειδόμενον ποσὶ βαίνει,  
ἐνθα τάχος γυίοισιν ἀφαιρότατον πέλει αὐτοῦ.

2 φὴν] φύσιν Athen. 456 B, βοήν L, A. 3 κινεῖται] γίνηται L. 4 ἐρειδό-  
μενον a specious but unsound reading. The contrast is not between haste and slow-  
ness, but between the number of the feet, and the weakness of the support which they  
afford.

Athenaeus 456 B introduces his quotation of the riddle thus: Καὶ τὸ τῆς Σφιγγὸς  
δὲ αἰνίγμα Ἀσκληπιάδης ἐν τοῖς Τραγωδούμενοις τοιοῦτον εἶναι φησίν. Asclepiades  
of Tragilus in Thrace, a pupil of Isocrates, wrote (circ. 340 B.C.) a work called  
Τραγωδούμενα ('Subjects of Tragedy') in six books, dealing with the legendary  
material used by the tragic poets, and their methods of treatment. The Αἰνίγμα,  
in this form, is thus carried back to at least the earlier part of the fourth century B.C.

### ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ.

Κλύθι καὶ οὐκ ἐθέλουσα, κακόπτερε Μοῦσα θανόντων,  
φωνῆς ἡμετέρης σὸν τέλος ἀμπλακίης.  
ἄνθρωπον κατέλεξας, ὃς ἥνικα γαῖαν ἐφέρει,  
πρῶτον ἔφυ τετράπους νήπιος ἐκ λαγόνων.  
5 γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει,  
αὐχένα φορτίζων, γήραϊ καμπτόμενος.

5 ἐρείδει Gale: ἔχει or ἐπάγει MSS.

The Λύσις is not in the MSS. of Sophocles, but is given by the schol. on Eur.  
*Phoen.* 50 (αἰνίγμ' ἐμὸς παῖς Οἰδίπους Σφιγγὸς μαθὼν)...τὴν δὲ λύσιν τοῦ αἰνίγματος  
οὕτω τινὲς φασιν· 'Κλύθι' κ.τ.λ. Valckenaer, *Schol. Phoen.* p. 28, gives it as above  
from a collation of three MSS.

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΔΙΠΟΥΣ.

ΙΕΡΕΥΣ.

ΚΡΕΩΝ.

ΧΟΡΟΣ γερόντων Θηβαίων.

ΤΕΙΡΕΣΙΑΣ.

ΙΟΚΑΣΤΗ.

ΑΓΓΕΛΟΣ.

ΘΕΡΑΠΩΝ Λαΐου.

ΕΞΑΓΓΕΛΟΣ.

The *ικέται* in the opening scene (1—150) are a body of *κωφὰ πρόσωπα* like the citizens whom Eteocles addresses in Aesch. *Th.* 1—38, or the Areiopagites in *Eum.* 566 ff. They would probably come within the meaning of the term *παραχορήγημα*, which denoted anything furnished by the choregus *in supplement* to the ordinary requirements of a drama. Some, however, deny this, holding that it was an ordinary duty of the choregus to provide all ‘mute persons,’ however numerous (A. Müller, *Gr. Bühnenalterth.*, p. 179). The distribution of the parts among the three actors would be as follows:—

OEDIPUS, πρωταγωνιστής.

IOCASTA,

PRIEST OF ZEUS,

MESSENGER from the house (ἐξάγγελος),

SERVANT OF LAÏUS,

} δευτεραγωνιστής.

CREON,

TEIRESIAS,

MESSENGER from Corinth (ἄγγελος),

} τριταγωνιστής.

## STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—150.
2. πάροδος, 151—215.

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3. ἐπείσδιον πρῶτον, 216—462.
4. στάσιμον πρῶτον, 463—512.

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5. ἐπείσδιον δεύτερον, 513—862, with κομμός, 649—697.
6. στάσιμον δεύτερον, 863—910.

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7. ἐπείσδιον τρίτον, 911—1085.
8. στάσιμον τρίτον, 1086—1109.

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9. ἐπείσδιον τέταρτον, 1110—1185.
10. στάσιμον τέταρτον, 1186—1222.

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11. ἔξοδος, 1223—1530.

In reference to a Greek tragedy, we cannot properly speak of 'Acts'; but the *πάροδος* and the *στάσιμα* mark the conclusion of chapters in the action. The *Oedipus Tyrannus* falls into six such chapters.

The parts named above are thus defined by Aristotle (*Poet.* 12):—

1. πρόλογος = μέρος ὅλον τραγωδίας τὸ πρὸ χοροῦ παρόδου, 'all that part of a tragedy which precedes the parodos' (or 'entrance' of the Chorus into the orchestra).

2. πάροδος = ἡ πρώτη λέξις ὅλου χοροῦ, 'the first utterance of the whole Chorus.'

3. ἐπείσδιον = μέρος ὅλον τραγωδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, 'all that part of a tragedy which comes between whole choric songs.'

4. στάσιμον = μέρος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τροχαίου, 'a song of the Chorus without anapaests or trochaics.' στάσιμον is 'stationary': *στάσιμον μέλος*, a song by the Chorus at its *station*—after it has taken up its place in the orchestra—as distinguished from the *πάροδος* or entrance-song. [I do not now think that the notion of 'unbroken'—by anapaests or dialogue—can be included in the term.]

Aristotle's definition needs a few words of explanation. (1) The anapaestic was especially a marching measure. Hence the *πάροδος* of

the older type often began with anapaests (*e.g.* Aesch. *Agam.* 40—103, *Eum.* 307—320), though, in the extant plays of Soph., this is so with the *Ajax* alone (134—171). But a *στάσιμον* never *begins* with anapaests. Further, the antistrophic arrangement of a *στάσιμον* is never *interrupted* by anapaests. Yet, after an antistrophic *στάσιμον*, the choral utterance may *end* with anapaests: thus the third *στάσιμον* of the *Antigone* is antistrophic from 781 to 800, after which come immediately the choral anapaests 801—805: and we should naturally speak of 781—805 as the third stasimon, though, according to Arist., it strictly consists only of 781—800. (2) By *τροχαίον* Arist. plainly means the trochaic *tetrameter*: *i.e.* a *στάσιμον* must not be interrupted by dialogue (such as that which the Chorus holds in trochaic tetrameters with Aegisthus and Clytaemnestra, Aesch. *Ag. ad fin.*). Measures into which trochaic rhythms enter are, of course, frequent in *στάσιμα*.

5. *ἔξοδος* = μέρος ὅλον τραγῳδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος, 'all that part of a tragedy after which there is no song of the Chorus.'

Verses 649—697 of the second *ἐπεισόδιον* form a short *κομμός*. The Chorus are pleading with Oedipus, lyric measures being mingled with iambic trimeters. Arist. (*Poet.* 12) defines the *κομμός* as *θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνηῆς*, *i.e.* a lamentation in which the Chorus (in the orchestra) took part with the actor on the stage. An example of the *κομμός* on a larger scale is Soph. *El.* 121—250.

## ΟΙΔΙΠΟΤΣ.

ὦ ΤΕΚΝΑ, Κάδμου τοῦ πάλαι νέα τροφή,  
 τίνας ποθ' ἔδρας τάσδε μοι θοάζετε  
 ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι;  
 πόλις δ' ὁμοῦ μὲν θυμιαμάτων γέμει,  
 ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων.  
 5 ἄγῳ δικαίων μὴ παρ' ἀγγέλων, τέκνα,  
 ἄλλων ἀκούειν αὐτὸς ὧδ' ἐλήλυθα,  
 ὁ πᾶσι κλεινὸς Οἰδῖπους καλούμενος.  
 ἄλλ', ὦ γεραιέ, φράζ', ἐπεὶ πρέπων ἔφυς  
 πρὸ τῶνδε φωνεῖν, τίνι τρόπῳ καθέστατε,

5

10

L=cod. Laur. 32. 9 (first half of eleventh century). r=one or more of the later MSS.: see Introd. on the text. This symbol is used where a more particular

Scene:—*Before the palace of Oedipus at Thebes. In front of the large central doors (βασιλείου θύρα) there is an altar; a smaller altar stands also near each of the two side-doors: see verse 16. Suppliants—old men, youths, and young children—are seated on the steps of the altars. They are dressed in white tunics and cloaks,—their hair bound with white fillets. On the altars they have laid down olive-branches wreathed with fillets of wool. The PRIEST of ZEUS, a venerable man, is alone standing, facing the central doors of the palace. These are now thrown open: followed by two attendants (πρόσπολοι), who place themselves on either side of the doors, OEDIPUS enters, in the robes of a king: for a moment he gazes silently on the groups at the altars, and then speaks.* See Appendix, Note 1, § 1.

1—77 Oedipus asks why they are suppliants. The Priest of Zeus, speaking for the rest, prays him to save them, with the gods' help, from the blight and the plague. Oedipus answers that he has already sent Creon to consult Apollo at Delphi, and will do whatever the god shall bid.

1 νέα, last-born (not 'young,' for τέκνα includes the old men, v. 17), added for contrast with τοῦ πάλαι. Oedipus,—who believes himself a Corinthian (774),—

marks his respect for the ancient glories of the Theban house to whose throne he has been called: see esp. 258 f. So the Thebans are στρατὸς Καδμογενῆς Aesch. Theb. 303, Καδμογενῆς γέννα Eur. Phoen. 808, or Καδμείοι. τροφή=θρέμματα (abstract for concrete); Eur. Cycl. 189 ἀρνῶν τροφαί=ἄρνες ἐκτεθραμμέναι. Cadmus, as guardian genius of Thebes, is still τροφεύς of all who are reared in the δῶμα Καδμείων (v. 29). Campbell understands, 'my last-born care derived from ancient Cadmus,'—as though the τροφεύς were Oedipus. But could Κάδμου τροφή mean '[my] nurslings [derived from] Cadmus'? It is by the word τέκνα that Oedipus expresses his own fatherly care.

2 ἔδρας. The word ἔδρα='posture,' here, as usu., sitting: when kneeling is meant, some qualification is added, as Eur. Ph. 293 γονυπετεῖς ἔδρας προσπίτνω σ', 'I supplicate thee on my knees.' The suppliants are sitting on the steps (βάθρα) of the altars, on which they have laid the κλάδοι: see 142: cp. 15 προσήμεθα, 20 θακεῖ; Aesch. Eum. 40 (Orestes a suppliant in the Delphian temple) ἐπ' ὀμφαλῷ (on the omphalos) ἔδραν ἔχοντα προστρόπαιον...ἐλαίᾳ θ' ὑψιγέννητον κλάδον. θοάζετε prob.=θάσσετε, 'sit,' ἔδρας being cognate acc. In Eur. θοάζω (θοός) always='to hasten'

## OEDIPUS.

My children, latest-born to Cadmus who was of old, why are ye set before me thus with wreathed branches of suppliants, while the city reeks with incense, rings with prayers for health and cries of woe? I deemed it unmeet, my children, to hear these things at the mouth of others, and have come hither myself, I, Oedipus renowned of all.

Tell me, then, thou venerable man—since it is thy natural part to speak for these—in what mood are ye placed here,

statement is unnecessary. 'MSS.,' after a reading, means that it is in all the MSS. known to the editor.

(transitive or intrans.). But Empedocles and Aesch. clearly use *θοάζω* as = *θάσσω*, the sound and form perh. suggesting the epic *θαάσσω*, *θώκος*. See Appendix.

3 *ικτηρίους κλάδοισιν*. The suppliant carried a branch of olive or laurel (*ικετηρία*), round which were twined festoons of wool (*στέφη*, *στέμματα*,—which words can stand for the *ικετηρία* itself, *infra* 913, *Il.* 1. 14): Plut. *Thes.* 18 *ἦν δὲ [ἡ ἱκετηρία] κλάδος ἀπὸ τῆς ἱερᾶς ἐλαίας, ἐρίῳ λευκῷ κατεστεμμένος*. He laid his branch on the altar (Eur. *Her.* 124 *βωμὸν καταστέψαντες*), and left it there, if unsuccessful in his petition (Eur. *Suppl.* 259); if successful, he took it away (*ib.* 359, *infra* 143). *ἱκτ. κλ. ἐξεστεμμένοι*=*ἱκτηρίους κλάδους ἐξεστεμμένους ἔχοντες*: Xen. *Anab.* 4. 3. 28 *διηγκυλωμένους τοὺς ἀκοντιστάς καὶ ἐπιβεβλημένους τοὺς τοξότας*, 'the javelin-throwers with javelins grasped by the thong (*ἀγκύλη*), and the archers with arrows fitted to the string.' So 18 *ἐξεστεμμένον* absol.,=provided with *στέφη* (i.e. with *ικετηρία*: see last note). Triclinius supposes that the suppliants, besides carrying boughs, wore garlands (*ἐστεφανωμένοι*), and the priests may have done so: but *ἐξεστεμμ.* does not refer to this.

4 *ὁμοῦ μὲν... ὁμοῦ δὲ*. The verbal contrast is merely between the *fumes* of incense burnt on the altars as a propitiatory offering (*Il.* 8. 48 *τέμενος βωμὸς τε θυήεις*), and the *sounds*—whether of invocations to the Healer, or of despair.

7 *ἄλλων*. Redundant, but serving to contrast *ἀγγέλων* and *αὐτὸς*, as if one

said, 'from messengers,—at second hand.' Blaydes cp. Xen. *Cyr.* 1. 6. 2 *ὅπως μὴ δι' ἄλλων ἐρμηνέων τὰς τῶν θεῶν συμβουλίας συνέλῃς, ἀλλ' αὐτὸς... γιγνώσκεις*. *ᾧδε*=*δεῦρο*, as in vv. 144, 298, and often in Soph.: even with *βλέπειν*, *δρᾶν*, as in *Trach.* 402 *βλέψ' ᾧδε*=*βλέπε δεῦρο*.

8 *ὁ πᾶσι κλεινός... καλούμενος*. *πᾶσι* with *κλεινός* (cp. 40 *πᾶσι κράτιστον*), not with *καλούμενος*: 'called Oedipus famous in the sight of all,' not 'called famous Oed. by all.' Cp. *πασίγνωστος*, *πασίδηλος*, *πασιμέλυντα*, *πασίφιλος*. The tone is Homeric (*Od.* 9. 19 *εἰμ' Ὀδυσσεύς... καὶ μὲν κλέος οὐρανὸν ἵκει*, imitated by Verg. *Aen.* 1. 378 *sum prius Aeneas... fama super aethera notus*): Oedipus is a type, for the frank heroic age, of Arist.'s *μεγαλόψυχος*—*ὁ μεγάλων αὐτὸν ἀξίων, ἄξιος ὢν* (*Eth. N.* 4. 3).

9 *ἔφους*, which is more than *εἰ*, refers, not to appearance (*φνῆ*), but to the natural claim (*φύσις*) of age and office combined.

10 *πρὸ τῶνδε*, 'in front of,' and so 'on behalf of,' 'for' these. Ellendt: 'Non est *ἀντὶ* τῶνδε, nec *ὑπὲρ* τῶνδε, sed *μᾶλλον* s. *μάλιστα* τῶνδε, *prae ceteris dignus* propter auctoritatem et aetatem.' Rather *ἀντὶ* τῶνδε='as their deputy': *ὑπὲρ* τῶνδε='as their champion': *πρὸ* τῶνδε='as their spokesman.' So *O. C.* 811 *ἐρῶ γὰρ καὶ πρὸ τῶνδε*. *τίνι τρόπῳ* with *καθίστατε* only: *δεΐσαντες ἢ στέργαντες*=*εἴτε ἐδείσατέ τι, εἴτε ἐστέργατε* (not *πότερον δεΐσαντες; ἢ στέργαντες*); 'in what mood are ye set here, whether it be one of fear or of desire?'

δείσαντες ἢ στέρξαντες; ὡς θέλοντος ἂν  
ἐμοῦ προσαρκεῖν πᾶν· δυσάλητος γὰρ ἂν  
εἶην τοιάνδε μὴ οὐ κατοικτίρων ἔδραν.

## ΙΕΡΕΤΣ.

ἀλλ', ὦ κρατύνων Οἰδίπους χώρας ἐμῆς,  
ὄρᾳς μὲν ἡμᾶς ἡλίκοι προσήμεθα  
βωμοῖσι τοῖς σοῖς, οἱ μὲν οὐδέπω μακρὰν  
πτέσθαι σθένοντες, οἱ δὲ σὺν γήρα βαρεῖς,  
ιερῆς, ἐγὼ μὲν Ζηνός, οἶδε τ' ἡθέων  
λεκτοί· τὸ δ' ἄλλο φύλον ἐξεστεμμένον

15

**11** στέρξαντες L 1st hand, changed by a later hand into στέξαντες: marginal gloss, ἥδη πεπονθότες. The reading στέξαντες, found in r, was intended to mean, 'having endured,' and may have been suggested by the glosses παθόντες, ὑπομείναντες, explaining στέρξαντες. **13** μὴ οὐ κατοικτίρων L: μὴ κατοικτείρων r. **18** ιερῆς MSS.: ιερῆς Bruck: ιερῆς Bentley: ιερῆς ἔγωγε Nauck.—οἱ δὲ τ' ἡθέων L: the τ'

**11** στέρξαντες, 'having formed a desire': the aor. part., as *Al.* 212 ἐπέλ σε... | στέρας ἀνέχει 'is constant to the love which he hath formed for thee.' *El.* 1100 καὶ τί βουληθεὶς πάρε; *Al.* 1052 αὐτὸν ἐλπίσαντες...ἀγειν. Cp. *O. C.* 1093 καὶ τὸν ἀγρευτὰν Ἀπόλλω | καὶ κασιγνήταν... | στέργω διπλᾶς ἀρωγὰς | μολεῖν, 'I desire': where, in such an invocation (ὡς...Ζεῦ,...πόροις, κ.τ.λ.), στέργω surely cannot mean, 'I am content.' *Oed.* asks: 'Does this supplication mean that some new dread has seized you (δείσαντες)? Or that ye have set your hearts (στέρξαντες) on some particular boon which I can grant?'—Others render στέρξαντες 'having acquiesced.' This admits of two views. (i) 'Are ye afraid of suffering? Or have ye already learned to bear suffering?' To this point the glosses ὑπομείναντες, παθόντες. But this seems unmeaning. He knows that the suffering has come, and he does not suppose that they are resigned to it (cp. v. 58). (ii) Prof. Kennedy connects ἢ στέρξαντες ὡς θέλοντος ἂν | ἐμοῦ προσαρκεῖν πᾶν; i.e. are ye come in vague terror, or in contentment, as believing that I would be willing to help you? This is ingenious and attractive. But (a) it appears hardly consonant with the kingly courtesy of this opening speech for *Oedipus* to assume that their belief in his good-will would reconcile them to their present miseries. (b) We seem to require some direct and express intimation

of the king's willingness to help, such as the words ὡς θέλοντος...πᾶν give only when referred to φράζε. (c) The rhythm seems to favour the question at στέρξαντες.—στέξαντες, explained as 'having endured,' may be rejected, because (1) the sense is against it—see on (i) above: (2) στέγειν in classical Greek = 'to be proof against,' not 'to suffer': (3) στέζω, ἔστεξα are unknown to Attic, which has only the pres. and the imperf. ὡς θέλοντος ἂν (to be connected with φράζε) implies the apodosis of a conditional sentence. Grammatically, this might be either (a) εἰ δυνάμην, θέλωμι ἂν, or (b) εἰ ἡδυνάμην, ἡθέλον ἂν: here, the sense fixes it to (a). ὡς, thus added to the gen. absol., expresses the supposition on which the agent acts. *Xen. Mem.* 2. 6. 32 ὡς οὐ προσοίσοντος (ἐμοῦ) τὰς χεῖρας,... δίδασκε: 'as (you may be sure) I will not lay hands on you, teach me.'

**13** κατοικτίρων. οἰκτίρω, not οἰκτεῖρω, is the spelling attested by Attic inscriptions of circ. 550—350 B.C.: see Meisterhans, *Grammatik der Attischen Inschriften*, p. 89. μὴ οὐ κατοικτίρων. An infinitive or participle, which for any reason would regularly take μὴ, usually takes μὴ οὐ if the principal verb of the sentence is negative. Here, δυσάλητος = οὐκ εὐάλητος: *Dem. Fals. Legat.* § 123 (πόλεις) χαλεπαὶ λαβεῖν...μὴ οὐ χρόνῳ καὶ πολιορκία (sc. λαμβάνοντι), where χαλεπαὶ = οὐ ράδιαι: 'cities not easy to take, unless

with what dread or what desire? Be sure that I would gladly give all aid; hard of heart were I, did I not pity such suppliants as these.

## PRIEST OF ZEUS.

Nay, Oedipus, ruler of my land, thou seest of what years we are who beset thy altars,—some, nestlings still too tender for far flights,—some, bowed with age, priests, as I of Zeus,—and these, the chosen youth; while the rest of the folk sit with wreathed

does not seem to have ever been  $\pi'$ , but may have been made from  $\tau\epsilon$ .  $\text{οἱ δ' ἡθέων } \tau$ . —Dobree conj.  $\text{οἱ δέ γ' or οἶδε δ'}$ : Elmsley,  $\text{οἱ δ' ἔτ'}$ : Wecklein  $\text{οἱ δ' ἔξῃς θεῶν}$  ('ceteri ex ordine lecti deorum sacerdotes'). Dindorf edits  $\text{οἱ δ' ἐπ' ἡθέων}$  (which Dübner believes to have been written by the 1st hand in L): and this had been conjectured by Wunder, who afterwards edited  $\text{οἱ δ' ἡθέων}$ , relying on a corrupt reading,  $\text{οἱ δέ } \tau'$

by a protracted siege.' The participial clause,  $\text{μὴ οὐ κατοικίρων}$ , is equivalent to a protasis,  $\text{εἰ μὴ κατοικίροισι}$ . Prof. Kennedy holds that the protasis is  $\text{εἰ μὴ θέλοισι}$  understood, and that  $\text{μὴ οὐ κατοικίρων}$  is epexegetic of it:—'Yes (γάρ) I should be unfeeling, if I did not wish (to help you): that is, if I refused to pity such a supplication as this.' But the double negative  $\text{μὴ οὐ}$  could not be explained by a negative in the *protasis* ( $\text{εἰ μὴ θέλοισι}$ ): it implies a negative in the *apodosis* ( $\text{δυσάλγητος ἂν εἴην}$ ). Since, then, the resolution into  $\text{οὐκ εὐάλγητος ἂν εἴην}$  is necessary, nothing seems to be gained by supposing a suppressed protasis,  $\text{εἰ μὴ θέλοισι}$ .

**16 βωμοῖσι τοῖς σοῖς.** The altars of the προστατήριοι θεοὶ in front of the palace, including that of Apollo Λύκειος (919). **μακρὰν πτέσθαι.** So Andromache to her child— $\text{νεοσσὸς ὥσει πτέρυγας ἐσπίντων ἐμάς Eur. Tro. 746}$ . The proper Attic form for the aor. of  $\text{πέτομαι}$  was  $\text{ἐπτόμην}$ , which alone was used in prose and Comedy. Though forms from  $\text{ἐπτάμην}$  sometimes occur in Tragedy, as in the Homeric poems, Elms. had no cause to wish for  $\text{πτάσθαι}$  here.

**17 σὺν γῆρᾳ βαρεῖς**= $\text{βαρεῖς ὡς γῆρᾳ συνόντες}$ . O.C. 1663  $\text{σὺν νόσοις | ἀλγεινός}$ .

**18 ἐγὼ μὲν.** The answering clause,  $\text{οἱ δὲ ἄλλων θεῶν}$ , must be supplied mentally: cp. *Il.* 5. 893  $\text{τὴν μὲν ἐγὼ σπουδῇ δάμνησ' ἐπέεσσιν (sc. τὰς δὲ ἄλλας ῥαδίως)}$ . It is slightly different when  $\text{μὲν}$ , used alone, emphasizes the personal pronoun, as in  $\text{ἐγὼ μὲν οὐκ οἶδα Xen. Cyr. 1. 4. 12. οἶδε } \tau'$ . The conjecture  $\text{οἱ δ' ἐπ'}$  ('chosen to represent the youth') involves a questionable use of  $\text{ἐπὶ}$ : cp. *Ani.* 787 n.  $\text{ἡθέ-$

$\text{ων}$ , unmarried youths: *Il.* 18. 593  $\text{ἡθεοὶ καὶ παρθένοι}$ : Eur. *Phoen.* 944  $\text{Αἰμονος... γάμοι | σφαγὰς ἀπελγρυσσ' οὐ γὰρ ἔστιν ἡθεος}$ : Plut. *Theb.* 15  $\text{ἡθέους ἐπ' αὐτὰ παρθένους}$ .

**19 ἐξεστειμένον:** see on 3. **20 ἀγοραῖσι**, local dative, like  $\text{οἰκεῖν οὐρανῷ Pind. Nem. 10. 58}$ . Thebes was divided from N. to S. into two parts by the torrent called Strophia. The W. part, between the Strophia and the Dirce, was the upper town or Cadmeia: the E. part, between the Strophia and the Ismenus, was ἡ κάτω πόλις. The name Καδμεία was given especially to the S. eminence of the upper town, the acropolis. (1) One of the ἀγοραὶ meant here was on a hill to the north of the acropolis, and was the ἀγορὰ Καδμείας. See Paus. 9. 12. 3. (2) The other was in the lower town. Xen. *Hellen.* 5. 2. 29 refers to this— $\text{ἡ βουλὴ ἐκάθητο ἐν τῇ ἐν ἀγορᾷ στοῦ, διὰ τὸ τὰς γυναῖκας ἐν τῇ Καδμείᾳ θεομοφορίζειν}$ : unless Καδμεία has the narrower sense of 'acropolis.' Cp. Arist. *Pol.* 4 (7). 12. 2 on the Thessalian custom of having two ἀγοραὶ—one, ἐλευθέρα, from which everything βάνανσον was excluded. **πρὸς τε Παλλάδος... ναοῖς.** Not 'both at the two temples,' &c. as if this explained ἀγοραῖσι, but 'and,' &c.: for the ἀγορὰ would have their own altars of the ἀγοραῖοι θεοὶ, as of Artemis (161). One of the διπλοὶ ναοὶ may be that of Παλλὰς Ὀγκᾶ, near the Ὀγκᾶ πόλιν on the W. side of Thebes (πύλας | Ὀγκᾶς Ἀθάνας Aesch. *Theb.* 487, Ὀγκᾶ Παλλὰς *ib.* 501), whose statue and altar ἐν ὑπαίθρῳ Paus. mentions (9. 12. 2). The other temple may be that of Athene Καδμεία or of Athena Ἰσμηνία—both mentioned by the schol., but not by Paus. Athena Ζωστήρια, too, had statues at

ἀγοραίσι θακεῖ, πρὸς τε Παλλάδος διπλοῖς 20  
 ναοῖς, ἐπ' Ἴσμηνοῦ τε μαντεία σποδῶ.  
 πόλις γάρ, ὥσπερ καὐτὸς εἰσορᾷς, ἄγαν  
 ἤδη σαλεύει κἀνακουφίσαι κἀρα  
 βυθῶν ἔτ' οὐχ οἶα τε φοινίου σάλου,  
 φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονός, 25  
 φθίνουσα δ' ἀγέλαις βουνόμοις τόκοισί τε  
 ἀγόνοις γυναικῶν· ἐν δ' ὁ πυρφόρος θεὸς  
 σκήψας ἐλαύνει, λοιμὸς ἔχθιστος, πόλιν,  
 ὕφ' οὗ κενοῦται δῶμα Καδμείων· μέλας δ'  
 Ἄιδης στεναγμοῖς καὶ γόοις πλουτίζεται. 30

ιθθέων in Suidas s. v. λεκτός.

21 μαντεία L, made from μαντείας: the upper part

Thebes (Paus. 9. 17. 3). The schol. mentions also Ἀλαλκομενία, but her shrine was at the village of Alalcomenae near Haliartus (Paus. 9. 23. 5). It was enough for Soph. that his Athenian hearers would think of the Erechtheum and the Parthenon—the shrines of the Polias and the Parthenos—above them on the acropolis.

21 ἐπ' Ἴσμ. μ. σποδῶ. 'The oracular ashes of Ismenus' = the altar in the temple of Apollo Ἴσμήνιος, where divination by burnt offerings (ἡ δὲ ἐμπύρων μαντεία) was practised. So the schol., quoting Philochorus (in his περὶ μαντικῆς, circ. 290 B.C.). σποδῶ: the embers dying down when the μαντεῖον has now been taken from the burnt offering: cp. *Ant.* 1007. Soph. may have thought of Ἀπόλλων Σπόδιος, whose altar (ἐκ τέφρας τῶν ἱερῶν) Paus. saw to the left of the Electrae gates at Thebes: 9. 11. 7. Ἴσμηνοῦ, because the temple was by the river Ismenus: Paus. 9. 10. 2 ἐστὶ δὲ λόφος ἐν δεξιᾷ τῶν πυλῶν (on the right of the Ἡλέκτραι πύλαι on the S. of Thebes, within the walls) ἱερὸς Ἀπόλλωνος· καλεῖται δὲ ὁ τε λόφος καὶ ὁ θεὸς Ἴσμήνιος, παραρρέοντος τοῦ ποταμοῦ ταύτῃ τοῦ Ἴσμηνοῦ. Ismenus (which name Curtius, *Etym.* 617, connects with *rt is*, to wish, as = 'desired') was described in the Theban myths as the son of Asopus and Metope, or of Amphion and Niobe. The son of Apollo by Melia (the fountain of the Ismenus) was called Ismenius. Cp. Her. 8. 134 (the envoy of Mardonius in the winter of 480—79) τῷ Ἴσμηνίῳ Ἀπόλλωνι ἐχρήσατο· ἐστὶ δὲ κατὰ περ ἐν Ὀλυμπίῃ ἱεροῖσι χρηστηρίαζεσθαι: Pind. *Olympt.* 8. *ini.* Οὐλύμπια |

...ἵνα μάντιες ἄνδρες | ἐμπύροις τεκμαιρόμενοι παραπειρώνται Διός. In Pind. *Pyth.* 11. 4 the Theban heroines are asked to come πᾶρ Μελίαν (because she shared Apollo's temple) 'to the holy treasure-house of golden tripods, which Loxias hath honoured exceedingly, and hath named it *Ismenian*, a truthful seat of oracles' (MSS. μαντεῖων, not μαντίων, Fennell): for the tripod dedicated by the δαφναφόρος, or priest of Ismenian Apollo, see Paus. 9. 10. 4. Her. saw offerings dedicated by Croesus to Amphiarus ἐν τῷ νηφὶ τοῦ Ἴσμηνίου Ἀπόλλωνος (1. 52), and notices inscriptions there (5. 59). The Ἴσμήνιον, the temple at Abae in Phocis, and that on the hill Πτώων to the E. of Lake Copais, were, after Delphi, the chief shrines of Apollo in N. Greece.

24 βυθῶν, 'from the depths,' i.e. out of the trough of the waves which rise around. Cp. *Ant.* 337 περιβρυχίσιον | περὶ ὧν ὑπ' οἰδμασιν, under swelling waves which threaten to engulf him. Arat. 426 ὑπόβρυχα ναυτίλλονται. φοίνιον here merely poet. for θανασίμου, as *Tr.* 770 φοινίας. | ἐχθρὰς ἐχίδνης λός: *O.C.* 1689 φόνιος Ἄιδας. But in *Ai.* 351 φοινία ζάλη = the madness which drove Ajax to bloodshed. ἔτ' οὐχ οἶα τε: for position of ἐτι, cp. *Trach.* 161 ὡς ἔτ' οὐκ ὦν, *Phil.* 1217 ἔτ' οὐδὲν εἰμι. With οἶός τε the verb is often omitted, as 1415, *O.C.* 1136, *Tr.* 742, *Ar. Eq.* 343.

25 ε. φθίνουσα μὲν...φθίνουσα δέ, rhetorical iteration (ἐπαναφορά); cp. 259, 370, *O.C.* 5, 610, etc. The anger of heaven is shown (1) by a blight (φθίνουσα) on the fruits of the ground, on flocks and on child-birth: (2) by a pestilence (λοιμός)

branches in the market-places, and before the two shrines of Pallas, and where Ismenus gives answer by fire.

For the city, as thou thyself seest, is now too sorely vexed, and can no more lift her head from beneath the angry waves of death; a blight is on her in the fruitful blossoms of the land, in the herds among the pastures, in the barren pangs of women; and withal the flaming god, the malign plague, hath swooped on us, and ravages the town; by whom the house of Cadmus is made waste, but dark Hades rich in groans and tears.

of the σ can be traced. *μαντεῖα* or *μαντεῖα* r.

**29** *καδμείων* L. *καδμείων* r. Cp.

which ravages the town. Cp. 171 ff. For the threefold blight, Her. 6. 139 ἀποκτείνασι δὲ τοῖσι Πελασγοῖσι τοὺς σφετέρους παῖδας τε καὶ γυναῖκας οὕτε γῇ καρπὸν ἔφερε οὕτε γυναῖκές τε καὶ ποιῦναι ὁμοίως ἔτικτον καὶ πρὸ τοῦ: Aeschin. *In Ctes.* § 111 μήτε γῆν καρποὺς φέρουε μήτε γυναῖκας τέκνα τίκτειν γονεῖσιν εὐκότα, ἀλλὰ τέρατα, μήτε βοσκήματα κατὰ φύσιν γονὰς ποιεῖσθαι. Schneid. and Blaydes cp. Philostratus *Vit. Apoll.* 3. 20, p. 51. 21 ἡ γῇ οὐ ξυνεχώρει αὐτοῖς ἵστασθαι· τὴν τε γὰρ σπ. οὐρανὴν ἐς αὐτὴν ἐπιούοντο, πρὶν ἐς κάλυκα ἔκειν, ἐφθευρε, τοὺς τε τῶν γυναικῶν τόκους ἀτελεῖς ἐποίησε, καὶ τὰς ἀγέλας ποιηρῶς ἔβασκεν.—*κάλυξ* ἔγκαρπος. The datives mark the points or parts in which the land *φθίνει*. *κάλυξ* ἔγκαρπος is the shell or case which encloses immature fruit,—whether the blossom of fruit-trees, or the ear of wheat or barley: Theophr. *Hist. Plant.* 8. 2. 4 (of κριθή and πυρός) πρὶν ἂν προῦξηθῇς (ὁ στάχυς) ἐν τῇ κάλυκι γέννηται.

**26** ἀγέλαι βουνόμοι (paroxyt.) = ἀγέλαι βοῶν νεμομένων: but ἀκτὴ βούνομος, pro-paroxyt., a shore on which oxen are pastured, *El.* 181. Cp. *El.* 861 χαλαργοῖς ἐν ἀμύλλαις = ἀμύλλαις ἀργῶν χηλῶν: Pind. *Pyth.* 5. 28 ἀρισθάρματον... γέρας = γέρας ἀρίστου ἀρματος. The epithet marks that the blight on the flocks is closely connected with that on the pastures: cp. Dionys. Hal. 1. 23 (describing a similar blight) οὕτε πᾶσα κτήνησιν ἐφύετο διαρκῆς. *τόκοισι*, the labours of child-bed: Eur. *Med.* 1031 στερρὰς ἐνεγκοῦ' ἐν τόκοις ἀλγυδόνας: *Iph. T.* 1466 γυναῖκες ἐν τόκοις ψυχόραγαις. Dionys. Hal. 1. 23 ἀδελφὰ δὲ τούτοις (i.e. to the blight on fruits and crops) ἐγένετο περὶ τε προβάτων καὶ γυναικῶν γονὰς· ἡ γὰρ ἐξημβλοῦτο τὰ ἐμβρονα, ἡ κατὰ τοὺς τόκους διεσθεῖρετο ἔστιν ἂ καὶ τὰς φερούσας συνδιαλυμμένα.

**27** ἀγόνοις, abortive, or resulting in a still birth. ἐν δ', adv., 'and among our other woes,' 'and withal': so 181, *Tr.* 206, *Ai.* 675. Not in 'tmesis' with σκήψας, though Soph. has such tmesis elsewhere, *Ant.* 420 ἐν δ' ἐμεστώθη, *ib.* 1274 ἐν δ' ἔσεισεν. For the simple σκήψας, cp. Aesch. *Ag.* 308 εἴτ' ἔσκηψεν, 'then it swooped.' So *Pers.* 715 λοιμοῦ τις ἦλθε σκηπτός. δ πυρφόρος θεός, the bringer of the plague which spreads and rages like fire (176 κρείσσον ἀμαίμακτον πυρός, 191 φλέγει με): but also with reference to *fever*, πυρετός. Hippocrates 4. 140 ὁκόσοισι δὲ τῶν ἀνθρώπων πῦρ (= πυρετός) ἐμπίπτει: *Il.* 22. 31 καὶ τε φέρε (Seirius) πολλὸν πυρετὸν δειλοῖσι βροτοῖσι (the only place where πυρετός occurs in *Il.* or *Od.*). In *O.C.* 55 ἐν δ' ὁ πυρφόρος θεός | Τῖτάν Προμηθεὺς refers to the representation of Prometheus with the narthex, or a torch, in his right hand (Eur. *Phoen.* 1121 δεξιὰ δὲ λαμπάδα | Τῖτάν Προμηθεὺς ἔφερεν ὥς). Cp. Aesch. *Theb.* 432 ἀνδρα πυρφόρον, | φλέγει δὲ λαμπάς, κ.τ.λ. Here also the Destroyer is imagined as *armed with a deadly brand*,—against which the Chorus presently invoke the holy fires of Artemis (206) and the 'blithe torch' of Dionysus (214). For θεός said of λοιμὸς, cp. Simonid. *Amorg.* fr. 7. 101 οὐδ' αἶψα λιμὸν οἰκίης ἀπώσεται, | ἐχθρὸν συνοικητήρα, δυσμενέα θεόν. Soph. fr. 837 ἀλλ' ἡ φρόνησις ἀγαθὴ θεὸς μέγας.

**29** μέλας δ': elision at end of v. is peculiar in Trag. to Soph., who is said to have adopted it from a poet Callias (Athen. 10 p. 453 E): hence it was called εἶδος Σοφόκληιον. Examples: δ' 785, 791, 1224; *O.C.* 17; *Ant.* 1031; *El.* 1017: τ' below, 1184: ταῦτ' 332. [In *O.C.* 1164 μολόντ' should prob. be μόνων.] In Comedy: δ' *Ar. Av.* 1716, *Ecc.* 351: μ' *Ran.* 298.

**30** πλουτίζεσθαι with allusion to *Πλούτων*, as Hades was called by an euphem-

θεοῖσι μὲν νῦν οὐκ ἰσούμενόν σ' ἐγὼ  
οὐδ' οἶδε παῖδες ἐξόμεσθ' ἐφέστιοι,  
ἀνδρῶν δὲ πρῶτον ἔν τε συμφοραῖς βίου  
κρίνοντες ἔν τε δαιμόνων συναλλαγαῖς.  
ὅς γ' ἐξέλυσας, ἄστν Καδμείον μολών,  
σκληρὰς αἰδοῦ δασμὸν ὃν παρείχομεν.  
καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδὼς πλέον  
οὐδ' ἐκδιδαχθεῖς, ἀλλὰ προσθήκη θεοῦ  
λέγει νομίζει θ' ἡμῖν ὀρθῶσαι βίον.  
νῦν τ', ὃ κράτιστον πᾶσιν Οἰδίπου κᾶρα,  
ἰκετεύομέν σε πάντες οἶδε πρόστροποι  
ἀλκὴν τιν' εὐρεῖν ἡμῖν, εἴτε του θεῶν  
φήμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἴσθᾳ πον.  
ὥς τοῖσιν ἐμπίροισι καὶ τὰς ξυμφορὰς

35

40

v. 35. **31** οὐκ ἰσούμενον. The κ in L has been made from χ or χί. **35** ὅς γ' MSS.: ὅς τ' Elmsley, for correspondence with νῦν τ' in v. 40.—καδμείον L: καδμείων γ.

ism (ὕποκοριστικῶς, schol. Ar. *Plut.* 727), *ὅτι ἐκ τῆς κάτωθεν ἀνιέται ὁ πλοῦτος* (crops and metals), as Plato says, *Crat.* 403 A. Cp. Soph. fr. 251 (Nauck<sup>2</sup>) (from the satyric drama *Inachus*) Πλούτωνος (= "Αἰδου) ἧδ' ἐπεΐσοδος: Lucian *Timon* 21 (Πλούτος speaks), ὁ Πλούτων (Hades) ἀποστέλλει με παρ' αὐτοῦς ἅτε πλουτοδότης καὶ μεγαλόδωρος καὶ αὐτὸς ὦν' δηλοῖ γούνη καὶ τῷ ὀνόματι. Schneid. cp. Statius *Theb.* 2. 48 *fallentes devius umbras Trames agit nigrique Iovis vacua atria ditat Mortibus*.

**31** μὲν νῦν as in *Tr.* 441.—οὐκ ἰσούμενόν σ', governed by κρίνοντες in 34. But he begins as if instead of ἐξόμεσθ' ἐφέστιοι, ἰκετεύομεν were to follow: hence ἰσούμενον instead of ἴσον. It is needless to take ἰσούμενον (1) as accus. absol., or (2) as governed by ἐξόμεσθ' ἐφέστιοι in the sense of ἰκετεύομεν,—like φθορὰς... ψήφους ἔθεντο Aesch. *Ag.* 814, or γένος... νέων αἶνον *Συγρ.* 533. Musgrave conj. ἰσοῦμενοι as 'deeming equal,' but the midd. would mean 'making ourselves equal,' like ἀντισουμένους Thuc. 3. 11. Plato has ἰσούμενον as passive in *Phaedr.* 238 E, and ἰσοῦσθαι as passive in *Parm.* 156 B: cp. 581 ἰσοῦμαι.

**34** δαιμόνων συναλλαγαῖς = 'conjunctures' caused by gods (subjective gen.), special visitations, as opposed to the ordinary chances of life (συμφοραῖς βίου).

Such συναλλαγαί were the visit of the Sphinx (130) and of the πυρφόρος θεός (27). Cp. 960 νόσον συναλλαγή, a visitation in the form of disease (defining gen.). Here, the sense might indeed be, 'dealings (of men) with gods,' = ὅταν ἄνθρωποι συναλλάσσωνται δαίμοσιν: but the absolute use of συναλλαγή for 'a conjuncture of events' in *O. C.* 410 (n.) favours the other view. In *Tr.* 845 θλεθρίαισι συναλλαγαῖς = 'at the fatal meeting' of Deianeira with Nessus. But in *Ant.* 157 θεῶν συντυχίαι = fortunes sent by gods. The common prose sense of συναλλαγή is 'reconciliation,' which Soph. has in *Ai.* 732.

**35** ὅς γ'. The γε of the MSS. suits the immediately preceding verses better than the conjectural τε, since the judgment (κρίνοντες) rests solely on what Oed. has done, not partly on what he is expected to do. Owing to the length of the first clause (35—39) τ' could easily be added to νῦν in 40 as if another τε had preceded. ἐξέλυσας... δασμὸν. The notion is not, 'paid it in full,' but 'loosed it,'—the thought of the tribute suggesting that of the riddle which Oed. solved. Till he came, the δασμός was as a knotted cord in which Thebes was bound. Cp. *Trach.* 653 "Αρης... ἐξέλυσ' | ἐπίπονον ἡμέραν, 'has burst the bondage

It is not as deeming thee ranked with gods that I and these children are suppliants at thy hearth, but as deeming thee first of men, both in life's common chances, and when mortals have to do with more than man: seeing that thou camest to the town of Cadmus, and didst quit us of the tax that we rendered to the hard songstress; and this, though thou knewest nothing from us that could avail thee, nor hadst been schooled; no, by a god's aid, 'tis said and believed, didst thou uplift our life.

And now, Oedipus, king glorious in all eyes, we beseech thee, all we suppliants, to find for us some succour, whether by the whisper of a god thou knowest it, or haply as in the power of man; for I see that, when men have been proved in deeds past,

40 νῦν δ' Blaydes.

43 του L, with που written over it by a late hand.

που r.

of the troublous day.' Eur. *Phoen.* 695 ποδῶν σὼν μόχθον ἐκλύει παρών, 'his presence dispenses with (solves the need for) the toil of thy feet.' This is better than (1) 'freed the city from the songstress, in respect of the tribute,' or (2) 'freed the city from the tribute (δασμὸν by attraction for δασμοῦ) to the songstress.'

36 σκληρὰς, 'hard,' stubborn, relentless. Eur. *Andr.* 261 σκληρὸν θράσος. In 391 κύων expresses a similar idea.

37 καὶ ταῦθ', 'and that too': *Ant.* 322 (ἐποίησας τὸ ἔργον) καὶ ταῦτ' ἐπ' ἀργυρῷ γε τὴν ψυχὴν προδοῖς; *El.* 614. οὐδὲν πλεόν, nothing more than anyone else knew; nothing that could help thee. Plat. *Crat.* 387 A πλεόν τι ἡμῖν ἔσται, we shall gain something. *Sympos.* 217 C οὐδὲν γάρ μοι πλεόν ἦν, it did not help me. ἐξειδῶς—ἐκδιδαχθεῖς: not having heard (incidentally)—much less having been thoroughly schooled.

38 προσθήκη θεοῦ, 'by the aid of a god.' [Dem.] In *Aristog.* i. § 24 ἡ εὐταξία τῇ τῶν νόμων προσθήκῃ τῶν ἀσχυρῶν περὶ ἐστὶ, 'discipline, with the support of the laws, prevails against villainy.' Dionys. Hal. v. 67 προσθήκης μοῖραν ἐπέιχον οὗτοι τοῖς ἐν φάλαγγι τεταγμένοις, 'these served as supports to the main body of the troops.' προστίθεσθαι τι, to take his side: Thuc. 6. 80 τοῖς ἀδικουμένοις...προσθεμένους: so Soph. *O.C.* 1332 οἱς ἂν οὐ προσθῇ. (The noun προσθήκη does not occur as 'mandate,' though Her. 3. 62 has τὸ τοι προσέθηκα πρήγμα.) The word is appropriate, since the achievement of Oed. is viewed as essentially a triumph of human wit: a divine agency prompted him, but remained in the background.

40 νῦν τ': it is unnecessary to read νῦν δ': see on 35. πάντων, ethical dat. masc. (cp. 8), 'in the eyes of all men.' *Tr.* 1071 πολλοῖσιν οἰκτρὸν.

42 εἴτε οἶσθα ἄλκην, ἀκούσας φήμην θεῶν του (by having heard a voice from some god), εἴτε οἶσθα ἄλκην ἀπ' ἀνδρὸς που. We might take ἀπ' ἀνδρὸς with ἄλκην, but it is perh. simpler to take it with οἶσθα: cp. 398 ἀπ' οἰωνῶν μαθὼν, Thuc. i. 125 ἐπειδὴ ἀφ' ἀπάντων ἤκουσαν τὴν γνώμην: though παρὰ (or πρὸς) τινος is more frequent.

43 φήμην, any message (as in a dream, φήμη ονείρου, Her. i. 43), any rumour, or speech casually heard, which might be taken as a hint from the god. *Od.* 20. 98 Ζεῦ πάτερ... | φήμην τίς μοι φάσθω... (Odysseus prays), 'Let some one, I pray, show me a word of omen.' Then a woman, grinding corn within, is heard speaking of the suitors, 'may they now *sup* their last': χαίρεν δὲ κληιδόνη διος Ὀδυσσεύς, 'rejoiced in the sign of the voice.' ὁμφή was esp. the voice of an oracle; κληιδὼν comprised inarticulate sounds (κλ. δυσκρίτους, Aesch. *P.V.* 486).

44 ε. ὡς τοῖσιν...βουλευμάτων. I take these two verses with the whole context from v. 35, and not merely as a comment on the immediately preceding words εἴτ' ἀπ' ἀνδρὸς οἶσθά που. Oedipus has had practical experience (ἐμπειρία) of great troubles; when the Sphinx came, his wisdom stood the trial. Men who have become thus ἐμπειροὶ are apt to be also (καὶ) prudent in regard to the future. Past facts enlighten the counsels which they offer on things still uncertain; and we observe that the issues of their coun-

ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων. 45  
 ἴθ', ὦ βροτῶν ἄριστ', ἀνόρθωσον πόλιν.  
 ἴθ', εὐλαβήθηθ'. ὥς σέ νῦν μὲν ἦδε γῇ  
 σωτήρα κλήζει τῆς πάρος προθυμίας.  
 ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνώμεθα  
 στάντες τ' ἐς ὀρθὸν καὶ πεσόντες ὕστερον, 50  
 ἀλλ' ἀσφαλεία τήνδ' ἀνόρθωσον πόλιν.  
 ὄρνιθι γὰρ καὶ τὴν τότε αἰσίῳ τύχην  
 παρέσχες ἡμῖν, καὶ τανῦν ἴσος γενοῦ.  
 ὥς εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς,  
 ξὺν ἀνδράσι κάλλιον ἢ κενῆς κρατεῖν. 55  
 ὥς οὐδέν ἐστιν οὔτε πύργος οὔτε ναῦς  
 ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω.

48 πάρος L. The 1st hand wrote πάλαι, and then *por* over *lai*. The corrector deleted *lai*, and wrote *por* in the text. 49 μεμνώμεθα MSS.: μεμνῶμεθα Eustathius.

sels are not usually futile or dead, but effectual. Well may we believe, then, that he who saved us from the Sphinx can tell us how to escape from the plague. Note these points. (1) The words ἐμπεύροισι and βουλευμάτων serve to suggest the antithesis between past and future. (2) τὰς ξυμφορὰς τῶν βουλευμάτων = literally, the occurrences connected with (resulting from) the counsels. The phrase, 'issues of counsels,' concisely expresses this. The objection which has been made to this version, that ξυμφορά is not τελειότης, rests on a grammatical fallacy, viz., that, in ξυμφορὰ βουλευματος, the genitive must be of the same kind as in τελειότης βουλευματος. τύχη is not τελειότης, yet in O.C. 1506 it stands with a gen. of connection, just as ξυμφορά does here: (θεῶν) τύχην τις ἐσθλήν τῆσδ' ἔθηκε τῆς δόου (a good fortune connected with this coming). Cp. Thuc. 1. 140 ἐνδέχεται γὰρ τὰς ξυμφορὰς τῶν πραγμάτων οὐχ ἥσσον ἀμαθῶς χωρῆσαι ἢ καὶ τὰς διανοίας τοῦ ἀνθρώπου: the issues of human affairs can be as incomprehensible in their course as the thoughts of man (where, again, the 'occurrences connected with human affairs' would be more literal): ἰδ. πρὸς τὰς ξυμφορὰς καὶ τὰς γνώμας τρεπομένους, altering their views according to the events. 3. 87 τῆς ξυμφορὰς τῷ ἀποβάντι, by the issue which has resulted. (3) ζώσας is not 'successful,' but 'operative,'—effectual for the

purpose of the βουλευματα: as v. 482 ζῶντα is said of the oracles which remain operative against the guilty, and Ant. 457 ζῆ ταῦτα of laws which are ever in force. Conversely λόγοι θνήσκοντες μάτην (Aesch. Cho. 845) are threats which come to nothing. The scholium in L gives the sense correctly: —ἐν τοῖς συνετοῖς τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων ὁρῶ ζώσας καὶ οὐκ ἀπολλυμένας. See Appendix.

47 εὐλαβήθητι, have a care for thy *repute*—as the next clause explains. Oed. is supposed to be above personal risk; it is only the degree of his future glory (55) which is in question; a fine touch, in view of the destined sequel.

48 τῆς πάρος προθυμίας, causal genit.: Plat. Crilo 43 B πολλάκις μὲν δὴ σε... εὐδαιμόνισα τοῦ τρόπου.

49 μεμνώμεθα. This subjunctive occurs also in Od. 14. 168 πῖνε καὶ ἄλλα παρέξ μεμνώμεθα, Plat. Politicus 285 C φυλάττωμεν... καὶ... μεμνώμεθα, Phileb. 31 A μεμνώμεθα δὴ καὶ ταῦτα περὶ ἀμφοῖν. Eustathius (1303. 46, 1332. 18) cites the word here as μεμνῶμεθα (optative). We find, indeed, μεμνῶ Xen. Anab. 1. 7. 5 (v. l. μεμνήσο), μεμνεῖτο Il. 23. 361, μεμνῶτο Xen. Cyr. 1. 6. 3, but these are rare exceptions. On the other hand, μεμνήμη Il. 24. 745, μεμνήτο Ar. Plut. 991, Plat. Rep. 518 A. If Soph. had meant the optative he would have written

the issues of their counsels, too, most often have effect.

On, best of mortals, again uplift our State! On, guard thy fame,—since now this land calls thee saviour for thy former zeal; and never be it our memory of thy reign that we were first restored and afterward cast down: nay, lift up this State in such wise that it fall no more!

With good omen didst thou give us that past happiness; now also show thyself the same. For if thou art to rule this land, even as thou art now its lord, 'tis better to be lord of men than of a waste: since neither walled town nor ship is anything, if it is void and no men dwell with thee therein.

50 στάντες τ'] The 1st hand in L omitted τ', which was added by the corrector.

μεμνήμεθα: cp. *Philoct.* 119 ἀν...κεκλήῃ. See Curtius *Greek Verb* II. 226 (Eng. tr. p. 423). The personal appeal, too, here requires the subjunct., not optat.: cp. *O. C.* 174 μὴ δῆτ' ἀδικηθῶ, *Trach.* 802 μὴδ' αὐτοῦ θάνω.

50 στάντες τ' κ.τ.λ. For partic. with μέμνημαι cp. *Xen. Cyr.* 3. 1. 31 ἐμέμνητο γὰρ εἰπών: *Pind. Nem.* 11. 15 θνατὰ μεμνάσθω περιτέλλων μέλη: for τε...καί, *Ant.* 1112 αὐτὸς τ' ἔδησα καὶ παρὼν ἐκλύσσομαι, as I bound, so will I loose.

51 ἀσφαλεία, 'in steadfastness': a dative of manner, equivalent to ἀσφαλῆς in the proleptic sense of ὥστε ἀσφαλῆ εἶναι. Cp. *O. C.* 1318 κατασκαφῇ | . . . δηώσιν, n. *Thuc.* 3. 56 οἱ μὴ τὰ ξύμφορα πρὸς τὴν ἔφοδον αὐτοῖς ἀσφαλεία πρᾶσσοντες, those who securely made terms on their own account which were not for the common good in view of the invasion. 2. 82 ἀσφαλεία δὲ τὸ ἐπιβουλεύσασθαι (where ἀσφάλεια is a false reading), to form designs in security, opp. to τὸ ἐμπλήκτως ὀξέ, fickle impetuosity. The primary notion of ἀσφαλῆς ('not slipping') is brought out by πεσόντες and ἀνόρθωσον.

52 ὄρνιθι...αἰσιφ, like *secunda alite* or *fausta avi* for *bono omine*. A bird of omen was properly οἰωνός: *Od.* 15. 531 οὐ τοι ἄνευ θεοῦ ἔπτατο δεξιὸς ὄρνις | ἔγνω γάρ μιν ἐσάντα ἰδὼν οἰωνὸν ἔντα: *Xen. Cyr.* 3. 3. 22 οἰωνοῖς χρησάμενος αἰσιφ. But cp. *Eur. I. A.* 607 ὄρνιθα μὲν τόνδ' αἰσιον ποιοῦμεθα: *Her.* 730 ὄρνιθος οὐνεκα: *Ar. Av.* 720 φήμη γ' ὕμιν ὄρνις ἐστὶ, πταρῶν τ' ὄρνιθα καλεῖτε, | ξύμβολον ὄρνιν, φωνῇν ὄρνιν, θεράποντ' ὄρνιν, θύον ὄρνιν. For dat., *Schneid.* cp. *Hippónax* fr. 63 (Bergk) δεξιὴ... ἐλθὼν ῥωδιῷ (heron). In Bergk *Poet. Lyr.* p.

1049fr. incerti 27 δεξιὴ σίττη (woodpecker) is a conject. for δεξιὴ σίττη. καὶ is better taken as = 'also' than as 'both' (answering to καὶ τανῦν in 53).

54 ἄρξεις...κρατεῖς...κρατεῖν. κρατεῖν τινός, merely to hold in one's power; ἄρχειν implies a constitutional rule. Cp. *Plat. Rep.* 338 D οὐκοῦν τοῦτο κρατεῖ ἐν ἐκάστῃ πόλει, τὸ ἄρχον; *Her.* 2. 1 ἄλλους τε παραλαβὼν τῶν ἥρχε καὶ δὴ καὶ Ἑλλήνων τῶν ἐπεκράτεε, i.e. the Asiatics who were his lawful subjects, and the Greeks over whom he could exert force. But here the poet intends no stress on a verbal contrast: it is as if he had written, εἴπερ ἄρξεις, ὥσπερ ἄρχεις. Cp. *Trach.* 457 κεί μὲν δέδοικας, οὐ καλῶς ταρβεῖς: below 973 προῦλεγον... | ἡῶδας.

55 ξύν ἀνδράσιν, not 'with the help of men,' but 'with men in the land,' = ἀνδρας ἐχούσης γῆς. Cp. 207 ξύν αἰς = αἰς ἐχουσα. *El.* 191 αἰκεῖ σὺν στολῇ. *Ant.* 116 ξύν θ' ἱπποκόμοις κορόθισσι.

56 ὡς οὐδὲν ἐστὶν κ.τ.λ. *Thuc.* 7. 77 ἄνδρες γὰρ πόλις, καὶ οὐ τεῖχη οὐδὲ νῆες ἀνδρῶν κεναί. *Dio Cass.* 56. 6 ἀνθρωποι γὰρ πον πόλις ἐστὶν, οὐκ οἰκία, κ.τ.λ. *Her.* 8. 61 (Themistocles, taunted by Adeimantus after the Persian occupation of Athens in 480 B.C. with being ἄπολις, retorted) ἐνωτοῖσι...ὡς εἴη καὶ πόλις καὶ γῆ μέγαν ἥπερ κελνοῖσι, ἐστ' ἂν δικόσαι νῆες σφί ἔωσι πεπληρωμένοι.—πύργος = the city wall with its towers: the sing. as below, 1378; *Ant.* 953 οὐ πύργος, οὐχ ἀλκυστοὶ | ...νᾶες: *Eur. Hec.* 1209 πέρει δὲ πύργος εἴχ' ἔτι πτόλιν.

57 Lit., 'void of men, when they do not dwell with thee in the city': ἀνδρῶν depends on ἔρημος, of which μὴ ξυνοικούντων ἔσω is exegetical. Rhythm and

- ΟΙ. ὦ παῖδες οἰκτροί, γνωτὰ κοῦκ ἄγνωτά μοι  
 προσήλθεθ' ἰμείροντες· εὖ γὰρ οἶδ' ὅτι  
 νοσεῖτε πάντες, καὶ νοσοῦντες, ὥς ἐγὼ 60  
 οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ.  
 τὸ μὲν γὰρ ὑμῶν ἄλγος εἰς ἓν ἔρχεται  
 μόνον καθ' αὐτόν, κοῦδέν' ἄλλον· ἡ δ' ἐμὴ  
 ψυχὴ πόλιν τε κάμει καὶ σ' ὁμοῦ στένει.  
 ὥστ' οὐχ ὕπνω γ' εὐδοντά μ' ἐξεγείρετε, 65  
 ἀλλ' ἴστε πολλὰ μὲν με δακρύναντα δῆ,  
 πολλὰς δ' ὁδοὺς ἐλθόντα φροντίδος πλάνοις.  
 ἦν δ' εὖ σκοπῶν ἡῤῥισκον ἴασιν μόνην,  
 ταύτην ἔπραξα· παῖδα γὰρ Μενοικέως  
 Κρέοντ', ἐμαντοῦ γαμβρόν, ἐς τὰ Πυθικὰ 70  
 ἔπεμψα Φοίβου δώμαθ', ὥς πύθοιθ' ὅ τι  
 δρῶν ἡ τί φωνῶν τήνδε ῥυσαίμην πόλιν.

στάντες γ' Triclinius.

67 πλάνοις L, but altered from πλάναις: above is written,

Sophoclean usage make this better than to take *ἄνδρῶν μὴ ξυνοικ.* ξ. as a gen. absol. Cp. *Αἰ.* 464 *γυμνὸν φανέντα τῶν ἀριστείων ἄτερ*: *Phil.* 31 *κενὴν οἰκισιν ἀνθρώπων διχα*: *Lucret.* 5. 841 *muta sine ore etiam, sine voltu caeca*.

58 *γνωτὰ κοῦκ ἄγνωτα*. The emphasis of this formula sometimes appears to deprecate an opposite impression in the mind of the hearer: 'known, and not (as you perhaps think) unknown.' *Il.* 3. 59 *ἐπεὶ με κατ' αἶσαν ἐνέλκεσας οὐδ' ὑπὲρ αἶσαν*, duly, and not,—as you perhaps expect me to say,—unduly. *Her.* 3. 25 *ἐμμανήστε ἐὼν καὶ οὐ φρενέηρης*—being mad,—for it must be granted that no man in his right mind would have acted thus. *O.C.* 397 *βαιοῦ κοῦχί μυρίον χρόνον*, soon, and not after such delay as thy impatience might fear.

60 *νοσοῦντες...νοσεῖ*. We expected *καὶ νοσοῦντες οὐ νοσεῖτε, ὥς ἐγώ*. But at the words *ὥς ἐγώ* the speaker's consciousness of his own exceeding pain turns him abruptly to the strongest form of expression that he can find—*οὐκ ἔστιν ὑμῶν ὅστις νοσεῖ, there is not one of you whose pain is as mine*. In *Plat. Phileb.* 19 B (quoted by Schneid.) the source of the anacolouthon is the same: *μὴ γὰρ δυνάμενοι τοῦτο κατὰ παντὸς ἐνὸς καὶ ὁμοῦ καὶ ταύτου δρᾶν καὶ τοῦ ἐναντίου, ὥς ὁ παρελθὼν λόγος ἐμύνησεν, οὐδεὶς εἰς οὐδὲν οὐ-*

*δενὸς ἂν ἡμῶν οὐδέποτε γένοιτο ἄξιος*,—instead of the tamer *οὐκ ἂν γενοίμεθα*.

62 *εἰς ἓνα...μόνον καθ' αὐτόν*. *καθ' αὐτόν*, 'by himself' (*O.C.* 966), is strictly only an emphatic repetition of *μόνον*: but the whole phrase *εἰς ἓνα μόνον καθ' αὐτόν* is virtually equivalent to *εἰς ἓνα ἑκαστον καθ' αὐτόν*, each several one apart from the rest.

64 *πόλιν τε κάμει καὶ σ'*. The king's soul grieves for the whole State,—for himself, charged with the care of it,—and for each several man (*σέ*). As the first contrast is between public and private care, *κάμει* stands between *πόλιν* and *σέ*. For the elision of *σέ*, though accented, cp. 329 *τάμ'*, ὥς ἂν εἴπω μὴ τὰ σ': 404 *καὶ τὰ σ'*: *El.* 1499 *τὰ γοῦν σ'*: *Phil.* 339 *οἱμοὶ μὲν ἀρκεῖν σοὶ γε καὶ τὰ σ'*: *Eur. Hipp.* 323 *ἐα μ' ἁμαρτεῖν* οὐ γὰρ ἐς σ' ἁμαρτάνω.

65 The modal dat. *ὕπνω*, more forcible than a cogn. acc. *ὑπνόν*, nearly = 'soundly.' Cp. *Ant.* 427 *γόοισιν ἐξώμωξεν*: *Trach.* 176 *φόβῳ, φίλῳ, παρβοῦσαν*: [*Eur.*] fr. 1132 (Nauck<sup>2</sup>) 40 *ὀργῇ χολωθεῖς* (where Nauck, rashly, I think, conjectures *ἐργεῖ*). *Verg. Aen.* 1. 680 *sopitum somno*. *εὐδεν, καθεύδεν* (*Xen. An.* 1. 3. 11) oft. = 'to be at ease' (cp. *ἐνθ'* οὐκ ἂν βρίθοντα ἴδους, of *Agam.*, *Il.* 4. 223): the addition of *ὑπνω* raises and invigorates a trite metaphor.

OE. Oh my piteous children, known, well known to me are the desires wherewith ye have come: well wot I that ye suffer all; yet, sufferers as ye are, there is not one of you whose suffering is as mine. Your pain comes on each one of you for himself alone, and for no other; but my soul mourns at once for the city, and for myself, and for thee.

So that ye rouse me not, truly, as one sunk in sleep: no, be sure that I have wept full many tears, gone many ways in wanderings of thought. And the sole remedy which, well pondering, I could find, this I have put into act. I have sent the son of Menoeceus, Creon, mine own wife's brother, to the Pythian house of Phoebus, to learn by what deed or word I might deliver this town.

ἀντὶ τοῦ πλάναις θηλυκῶς. πλάναις r, but with exceptions: thus T has πλάνοις (with

67 πλάνοις has excellent manuscript authority here; and Soph. uses πλάνου O. C. 1114, πλάνοις *Phil.* 758, but πλάνη nowhere. Aesch. has πλάνη only: Eur. πλάνος only, unless the fragment of the *Rhadamanthus* be genuine (659 Nauck<sup>2</sup>, v. 8, οὐτω βίοςτος ἀνθρώπων πλάνη). Aristoph. has πλάνος only (*Vesp.* 872), πλάνη never. Plato uses both πλάνη and πλάνος, the former oftenest: Isocrates has πλάνος, not πλάνη.

68 ἤϊρισκον, 'could find' (impf.). Attic inscriptions of the 5th or early 4th cent. B.C. support the temporal augment in the historical tenses of εὐρίσκω (Meisterhans, *Gram. Att. Inschr.*, p. 78). Our best ms. of Soph. (L), however, preserves no trace of it, except in *Ant.* 406 (see cr. n. there). Curtius (*Verb.* i. 139, Eng. tr. 93) thinks that, while the omission of the syllabic augment was an archaic and poetical license, that of the temporal was 'a sacrifice to convenience of articulation, and was more or less common to all periods': so that εἰκαζον could exist in Attic by the side of ἤκαζον, εὐρίσκον by the side of ἤρισκον.

69 ταύτην ἐπραξα, a terse equivalent for ταύτη ἔργῳ ἐχορυσάμην.

71 εἰ δὲ τι δρῶν...τὶ φωνῶν. Cp. Plat. *Rep.* 414 D οὐκ οἶδα ὅποια τόλμη ἢ ποιοῖς λόγοις χρώμενος ἐρῶ. These are exceptions to the rule that, where an interrogative pronoun (as τίς) and a relative (as ὅστις) are both used in an indirect question, the former stands first: cp. Plat. *Crito* 48 A οὐκ ἄρα...φροντιστέον, τί ἐροῦσιν οἱ πολλοὶ ἡμᾶς, ἀλλ' ὅτι ὁ ἐπαῖων, κ.τ.λ.: *Gorg.* 448 E οὐδεὶς ἐρωτᾷ ποῖα τις εἴη ἡ Γοργίου τέχνη, ἀλλὰ τίς, καὶ ὅτινα

δέοι καλεῖν τὸν Γοργίαν: *id.* 500 A ἐκλέξασθαι ποῖα ἀγαθὰ καὶ ὁποῖα κακά: *Phileb.* 17 B (Ἰσμεν) πόσα τέ ἐστι καὶ ὁποῖα.—δρῶν ἢ φωνῶν: there is no definite contrast between *doing* and *bidding others to do*: rather 'deed' and 'word' represent the two chief forms of agency, the phrase being equivalent to 'in what possible way.' Cp. Aesch. *P. V.* 659 θεοπρόπους ἰαλλεν, ὥς μάθοι τί χρὴ | δρῶντ' ἢ λέγοντα δαίμοσιν πράσσειν φίλα.—ῥυσάμην (L's reading) is right: ῥυσόμην is grammatically possible, but less fitting. The direct deliberative form is τί δρῶν ῥύσσομαι; the indirect, πυνθάνομαι ὅτι (or τί) δρῶν ῥύσσομαι, ἐπυνθάνην ὅτι (or τί) δρῶν ῥυσάμην. This indirect deliberative occurs, not only with verbs of 'doubting' (*Xen. H.* 7. 4. 39 ἡπύρει ὅτι χρήσαιτο τῷ πράγματι), but also with verbs of 'asking': *Thuc.* 1. 25 τὸν θεὸν ἐπήγοντο, εἰ παραδοίεν...τὴν πόλιν (oblique of παραδῶμεν τὴν πόλιν). Kennedy wrongly says that ῥυσάμην here could be only the oblique of ἐρρυσάμην (as if, in *Thuc.* *l.c.*, παραδοίεν could be only the oblique of παρέδοσαν); and that, for the sense, it would require ἄν. This would also be right, but in a different constr., viz., as oblique of τί δρῶν ῥυσάμην ἄν; Cp. *Tr.* 991 οὐ γὰρ ἔχω πῶς ἂν | στερῆσαιμ, and *Ant.* 270 ff. n. In *El.* 33 ὥς μάθοιμ', ὅτω τρέφω πατρί | δίκας ἀροῦμην, the opt. is that of ἡρόμην, being oblique for ἀρωμαι, rather than of ἀροῦμαι.—ῥυσόμην would be oblique of τί δρῶν ῥύσομαι; ῥυσόμην (oblique for ῥύσσομαι) would imply that he was confident of a successful result, and doubtful only concerning the means; it is therefore less suitable.

- καί μ' ἡμαρ ἤδη ξυμμετρούμενον χρόνῳ  
 λυπεῖ τί πράσσει· τοῦ γὰρ εἰκότος πέρα  
 ἄπεστι πλείω τοῦ καθήκοντος χρόνου. 75  
 ὅταν δ' ἵκηται, τηνικαυτ' ἐγὼ κακὸς  
 μὴ δρῶν ἂν εἶην πάνθ' ὅσ' ἂν δηλοῖ θεός.  
 IE. ἀλλ' εἰς καλὸν σύ τ' εἶπας, οἶδε τ' ἄρτίως  
 Κρέοντα προσστείχοντα σημαίνουσί μοι.  
 OI. ὦναξ Ἀπολλων, εἰ γὰρ ἐν τύχῃ γέ τῳ  
 σωτῆρι βαίῃ λαμπρὸς ὥσπερ ὄμματι. 80  
 IE. ἀλλ' εἰκάσαι μὲν, ἡδύς. οὐ γὰρ ἂν κára  
 πολυστεφῆς ὦδ' εἶρπε παγκάρπου δάφνης.  
 OI. τάχ' εἰσόμυσθα· ξύμμετρος γὰρ ὡς κλύειν.  
 ἄναξ, ἐμὸν κήδευμα, παῖ Μενοικέως,  
 85 τὶν' ἡμῖν ἦκεις τοῦ θεοῦ φήμην φέρων;

## ΚΡΕΩΝ.

ἐσθλήν· λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι  
 κατ' ὀρθὸν ἐξελθόντα, πάντ' ἂν εὐτυχεῖν.

ais written above), a marginal schol. quoting τοὺς φυγαδικούς πλάνους. 74 πέραι L. Porson conj. περᾶ, proposing to omit v. 75: see note. 79 προστείχοντα MSS., meaning, however, doubtless, the compound with πρὸς, not with πρό: cp. on O. C. 986. προσστείχοντα Erfurdt. 87 τὰ δύσφορ' is Heimsoeth's conj. suggested by the

73 καί μ' ἡμαρ...χρόνῳ. Lit., 'and already the day, compared with the lapse of time [since his departure], makes me anxious what he doth': i.e. when I think what day this is, and how many days ago he started, I feel anxious. ἤδη, showing that *to-day* is meant, sufficiently defines ἡμαρ. χρόνῳ is not for τῷ χρόνῳ, *the* time since he left,—though this is implied,—but is abstract,—time in its course. The absence of the art. is against our taking χρόνῳ as 'the time which I had allowed for his journey.' ξυμμετρούμενον: cp. Her. 4. 158 συμμετρησάμενοι τὴν ὥρην τῆς ἡμέρης, νυκτὸς παρήγον, 'having calculated the time, they led them past the place by night': lit., 'having compared the season of the day (with the distance to be traversed).' Eur. Or. 1214 καὶ δὴ πέλας νιν δωμάτων εἶναι δοκῶ | τοῦ γὰρ χρόνον τοὺς μήκος αὐτὸ συντρέχει 'for the length of time (since her departure) just tallies (with the time required for the journey).'

74 λυπεῖ τί πράσσει: Ai. 794 ὥστε μ' ἄδινεν τί φῆς. τοῦ γὰρ εἰκότος πέρα. τὸ εἰκότος is a reasonable estimate of the time

required for the journey. Thuc. 2. 73 ἡμέρας...ἐν αἰς εἰκός ἦν κομισθῆναι (αὐτοῖς), the number of days which might reasonably be allowed for their journey (from Plataea to Athens and back). Porson conjectured τοῦ γὰρ εἰκότος περᾶ, as= 'for he overstays the due limit'—thinking v. 75, ἄπεστι...χρόνου, to be a spurious interpolation. The same idea had occurred to Bentley. But (1) περᾶν with the genitive in this sense is strange (in 674 θυμοῦ περᾶν is different), and would not be readily understood as referring to *time*; (2) it is Sophoclean to explain and define τοῦ εἰκότος πέρα by πλείω τοῦ καθήκοντος χρόνου.

78 εἰς καλὸν, to fit purpose, 'opportunately': Plat. Symp. 174 Ε εἰς καλὸν ἦκεις. Ai. 1168 καὶ μὴν ἐς αὐτὸν καιρὸν ... | πάρεσιν. Cp. Ar. Ach. 686 εἰς τάχος=ταχέως, Av. 805 εἰς εὐτελείαν=εὐτελῶς. οἶδε: some of those suppliants who are nearer to the stage entrance on the spectators' left—the conventional one for an arrival from the country—have made signs to the Priest. Creon enters,

And already, when the lapse of days is reckoned, it troubles me what he doth; for he tarries strangely, beyond the fitting space. But when he comes, then shall I be no true man if I do not all that the god shows.

PR. Nay, in season hast thou spoken; at this moment these sign to me that Creon draws near.

OE. O king Apollo, may he come to us in the brightness of saving fortune, even as his face is bright!

PR. Nay, to all seeming, he brings comfort; else would he not be coming crowned thus thickly with berry-laden bay.

OE. We shall know soon: he is at range to hear.—Prince, my kinsman, son of Menoeceus, what news hast thou brought us from the god?

### CREON.

Good news: I tell thee that even troubles hard to bear,—if haply they find the right issue,—will end in perfect peace.

schol., λέγω γὰρ πάντα ἂν εὐτυχεῖν τὴν πόλιν, εἰ καὶ τὰ δύσφημα τύχοι [ἂν] κατ' ὄρθον ἐξεληθόντα. But the schol. says that word only to illustrate his own comment on ἐξεληθόν: ἀπὸ γὰρ τῶν εὐφήμων ἀρῆσθαι θέλει, and clearly read δύσφορ', which is in the lemma of another schol. **88** ἐξεληθόντα MSS. ἐξιώντα Suidas and Zonaras s.v.

wearing a wreath of bay leaves bright with berries, in token of a favourable answer. See Appendix, Note 1, § 2.

**80 f.** ἐν τύχῃ... ὄμματι: may his radiant look prove the herald of good news. λαμπρὸς with ἐν τύχῃ κ.τ.λ.,—being applicable at once to brilliant fortune and (in the sense of φαιδρός) to a beaming countenance. ἐν τύχῃ, nearly = μετὰ τύχης, 'invested with,' 'attended by': cp. 1112 ἐν τε γὰρ μακρῷ | γῆρα ξυνάδει: Aἰ. 488 σθένοντος ἐν πλούτῳ. τύχῃ σωτήρ (Aesch. Ag. 664), like χεῖρ πράκτωρ (ib. 111), θέλκτωρ πειθῶ (Aesch. Suppl. 1040), καρανιστήρ δίκαι (Eum. 186).

**82** εἰκάσαι μὲν, ἡδύς (sc. βαίνει). Cp. El. 410 ἐκ δειματός του νυκτέρου, δοκεῖν ἔμοι. O. C. 151 δυνάτω | μακραίων τ', ἐπεικάσαι. ἡδύς, not 'joyous,' but 'pleasant to us,' 'bringing good news': as 510 ἡδύπολις, pleasant to the city: El. 929 ἡδύς οὐδὲ μητρὶ δυσχερής, a guest welcome, not grievous, to her. In Trach. 869 where ἀηδής καὶ συνωφρυνόμενη is said of one who approaches with bad news, ἀηδής is not 'unwelcome,' but rather 'sullen,' 'gloomy.'

**83** πολυστεφής... δάφνης. The use of the gen. after words denoting fulness is extended to the notions of encompassing or overshadowing: e.g. περιστεφῇ |

...ἀνθέων θήκην (El. 895), στέγην... ἥς [v. l. ἧ] κατρηφεῖς δόμοι (Eur. Hipp. 468). But the dat. would also stand: cp. Od. 9. 183 σπέος... δάφνησι κατρηφεῖς: Hes. Op. 513 λάχρη δέρμα κατὰ σκιον. παγκάρπου, covered with berries: cp. O. C. 676. Plin. 15. 30 maximis bacis atque e viridi rubentibus (of the Delphic laurel). The wreath announces good news, Tr. 179: so in Eur. Hipp. 806 Theseus, returning from the oracle at Delphi to find Phaedra dead, cries τί δῆτα τοῖσδ' ἀνέστεμμαι κἄρα | πλεκτοῖσι φύλλοις, δυστυχὴς θεωρὸς ὦν; So Fabius Pictor returned from Delphi to Rome coronatus laurea corona (Liv. 23. 11).

**84** ἔμμετρος γὰρ ὡς κλύειν. He is at a just distance for hearing: ἔμμετρος = commensurate (in respect of his distance) with the range of our voices (implied in κλύειν).

**85** κήδευμα, 'kinsman' (by marriage), = κηδεστής, here = γαμβρός (70). Anti. 756 γυναικὸς ὦν δούλευμα μὴ κώτιλλέ με. Eur. Or. 928 τᾶνδον οἰκουρήματα = τὰς ἔνδον οἰκουρούσας.

**87 f.** λέγω γὰρ... εὐτυχεῖν. Creon, unwilling to speak plainly before the Chorus, hints to Oedipus that he brings a clue to the means by which the anger of heaven may be appeased. ἐξεληθόντα,

- ΟΙ. ἔστιν δὲ ποῖον τοῦπος; οὔτε γὰρ θρασὺς  
οὔτ' οὖν προδεῖσας εἰμὶ τῷ γε νῦν λόγῳ. 90
- ΚΡ. εἰ τῶνδε χρήξεις πλησιαζόντων κλύειν,  
ἔτοιμος εἰπεῖν, εἴτε καὶ στείχειν ἔσω.
- ΟΙ. ἐς πάντας αὖδα. τῶνδε γὰρ πλέον φέρω  
τὸ πένθος ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.
- ΚΡ. λέγοιμ' ἂν οἱ ἤκουσα τοῦ θεοῦ πάρα. 95  
ἄνωγεν ἡμᾶς Φοῖβος ἐμφανῶς ἄναξ  
μίασμα χώρας, ὡς τεθραμμένον χθονὶ  
ἐν τῇδ', ἐλαύνειν, μῆδ' ἀνήκεστον τρέφειν.
- ΟΙ. ποίῳ καθαρμῷ; τίς ὁ τρόπος τῆς ξυμφορᾶς;
- ΚΡ. ἀνδρηλατοῦντας, ἢ φόνῳ φόνον πάλιν 100  
λύοντας, ὡς τόδ' αἶμα χειμάζον πόλιν.
- ΟΙ. ποίου γὰρ ἀνδρὸς τήνδε μηνύει τύχην;
- ΚΡ. ἦν ἡμῖν, ὦναξ, Λαίῳς ποθ' ἡγεμῶν  
γῆς τῆσδε, πρὶν σέ τήνδ' ἀπευθύνειν πόλιν.

δύσφορα, probably by a mere error.

99 τρόπος] πόρος conj. F. W. Schmidt.

101 χειμάζον L, with εἰ written over ον. The εἰ may be from the 1st hand, as

of the *event*, 'having issued'; cp. 1011 μή μοι Φοῖβος ἐξέλθῃ σαφῆς; so 1182 ἐξήκοι. The word is chosen by Creon with veiled reference to the duty of *banishing* the defiling presence (98 ἐλαύνειν). πάντα predicative with εὐτυχεῖν, 'will all of them (=altogether) be well.' λέγω εὐτυχεῖν ἂν = λέγω ὅτι εὐτυχοῖ ἂν.

89 f. τοῦπος, the actual oracle (τοῦπος τὸ θεοπρόπον, *T. r.* 822); λόγῳ (90), Creon's own saying (λέγω, 87). προδεῖσας, alarmed beforehand. Cp. Her. 7. 50 κρέσσον δὲ πάντα θαρσέοντα ἡμῶν τῶν δεινῶν πάσχειν μᾶλλον ἢ πᾶν χρῆμα προδειμαίνοντα μηδαμὰ μηδὲν παθεῖν. No other part of προδεῖδω occurs: προταρβείν, προφοβεῖσθαι = 'to fear beforehand,' but ὑπερδέδοικά σου, I fear for thee, *Ant.* 82. In compos. with a verb of *caring for*, however, πρό sometimes = ὑπέρ, e.g. προκῆδομαι *Ant.* 741.

91 f. πλησιαζόντων here = πλησίον δυντων: usu. the verb = either (1) to approach, or (2) to *consort with* (dat.), as below, 1136. εἴτε—καὶ στείχειν ἔσω (χρήξεις), (ἔτοιμός εἰμι τοῦτο δρᾶν). So Eur. *Ion* 1120 (quoted by Elms., etc.) πεπυσμένοι γάρ, εἰ θανεῖν ἡμᾶς χρεών, | ἥδιον ἂν θάνοιμεν, εἰθ' ὁρᾶν φάος: i.e. εἴτε ὁρᾶν φάος (χρή), (ἥδιον ἂν ὁρᾶμεν

αὐτό). εἰ...εἴτε, as Aesch. *Eum.* 468 σὺ δ', εἰ δικαίως εἴτε μή, κρίνον δίκην.

93 f. ἐς πάντας. Her. 8. 26 οὔτε ἡνέσχετο σιγῶν εἰπεῖ τε ἐς πάντας τάδε: Thuc. 1. 72 ἐς τὸ πλῆθος εἰπεῖν (before the assembly). πλέον adverbial, as in *AI.* 1101, etc.: schol. περὶ τούτων πλέον ἀγωνίζομαι ἢ περὶ τῆς ἐμᾶντοῦ ψυχῆς.—τῶνδε, object. gen. with τὸ πένθος (not with περὶ): cp. *EL.* 1097 τῇ Ζηνὸς εὐσεβείᾳ.—ἢ καὶ, 'than even.' This must not be confounded with the occasional use of ἢ καὶ in *negative* sentences containing a comparison: e.g. *AI.* 1103 οὐκ ἔσθ' ὅπου σοὶ τόνδε κοσμήσαι πλέον | ἀρχῆς ἐκεῖτο θεσμός ἢ καὶ τῷδε σέ: *EL.* 1145 οὔτε γὰρ ποτε | μητρὸς σὺ γ' ἦσθα μᾶλλον ἢ κάμου φίλος: Antiphon *de caed.* Her. § 23 ἐξηγείτο οὐδὲν τι μᾶλλον ὑπὸ τῶν ἄλλων ἢ καὶ ὑπ' ἐμοῦ (where καὶ is redundant, = 'on my part').

95 λέγοιμ' ἂν, a deferential form, having regard to the permission just given. Cp. *Phil.* 674 χωροῖς ἂν εἶσω: *EL.* 637 κλύοις ἂν ἡδῶ.

97 ὥς marks that the partic. τεθραμμένον expresses the view held by the subject of the leading verb (ἀνωγεν): i.e., 'as having been harboured' = 'which (*he says*) has been harboured.' Cp. Xen.

ΟΕ. But what is the oracle? So far, thy words make me neither bold nor yet afraid.

CR. If thou wouldest hear while these are nigh, I am ready to speak; or else to go within.

ΟΕ. Speak before all: the sorrow which I bear is for these more than for mine own life.

CR. With thy leave, I will tell what I heard from the god. Phoebus our lord bids us plainly to drive out a defiling thing, which (he saith) hath been harboured in this land, and not to harbour it, so that it cannot be healed.

ΟΕ. By what rite shall we cleanse us? What is the manner of the misfortune?

CR. By banishing a man, or by bloodshed in quittance of bloodshed, since it is that blood which brings the tempest on our city.

ΟΕ. And who is the man whose fate he thus reveals!

CR. Laïus, king, was lord of our land before thou wast pilot of this State.

Dübner thinks: but there is room for doubting whether it was not due to the διορθω-  
της or first corrector (S). A, and other of the later MSS., have χειμάζον: and χειμάζει,

An. 1. 2. 1 ἔλεγε θαρρεῖν ὡς καταστησο-  
μένων τούτων εἰς τὸ δέον: he said, 'Take  
courage, in the assurance that' &c.

98 ἐλαύνειν for ἐξελαύνειν was regular  
in this context: Thuc. 1. 126 τὸ ἄγος  
ἐλαύνειν τῆς θεοῦ (i.e. to banish the Alc-  
maeonidae): and so 1. 127, 128, 135,  
2. 13.—μῆδ' ἀνίκεστον τρέφειν. The  
μιασμα is ἀνίκεστον in the sense that it  
cannot be healed by anything else than  
the death or banishment of the blood-  
guilty. But it can still be healed if that  
expiation is made. Thus ἀνίκεστον is a  
proleptic predicate: cp. Plat. Rep. 565 C  
τούτων τρέφειν τε καὶ αἰεὶν μέγαν: O. C.  
527 n. See Antiphon Tetr. Γ. γ. § 7  
ἀντὶ τοῦ παθόντος (in the cause of the  
dead) ἐπισκήπτουмен ὑμῖν τῷ τούτου φόνῳ  
τὸ μήνιμα τῶν ἀλιτηρίων ἀκεσαμέ-  
νους πᾶσαν τὴν πόλιν καθαρὰν τοῦ μι-  
άσματος καταστήσαι, 'to heal with this  
man's blood the deed which angers the  
avenging spirits, and so to purge the  
whole city of the defilement.'

99 ποῖω...ξυμφορᾶς. By what puri-  
fying rite (does he command us ἐλαύνειν  
τὸ μiasma)? What is the manner of our  
misfortune (i.e. our defilement)? Eur.  
Phoen. 390 τίς ὁ τρόπος αὐτοῦ; τί φυ-  
γάσιν τὸ δυσχερές; 'what is the manner  
thereof? (sc. τοῦ κακοῦ, exile). ξυμφο-  
ρᾶς, euphemistic for guilt, as Plat. Legg.

934 B λωφῆσαι πολλὰ μέρη τῆς τοιαύτης  
ξυμφορᾶς, to be healed in great measure  
of such a malady (viz., of evil-doing):  
ib. 854 D ἐν τῷ προσώπῳ καὶ ταῖς χερσὶ  
γραφῆς τὴν ξυμφορὰν, 'with his misfortune  
[the crime of sacrilege] branded on his  
face and hands.' Her. 1. 35 συμφορῇ  
ἐχόμενος=ἐναγής, under a ban. Prof.  
Kennedy understands: 'what is the mode  
of compliance (with the oracle)?' He  
compares O. C. 641 τῇδε γὰρ ξυνοίσομαι  
(‘for with that choice I will comply’).  
But elsewhere, at least, συμφορὰ does not  
occur in a sense parallel with συμφέ-  
ρεσθαι, ‘to agree with.’

100 f. ἀνδρηλατούντας. As if, in-  
stead of ποῖω καθαρῶ, the question had  
been τί ποιούντας;—ὡς τόδ' αἷμα χει-  
μάζον πόλιν, since it is this blood [τόδε,  
viz. that implied in φόνον] which brings  
the storm on Thebes. χειμάζον, acc.  
absol. ὡς presents the fact as the ground  
of belief on which the Thebans are com-  
manded to act: 'Do thus, assured that it  
is this blood,' etc. Cp. O. C. 380: Xen.  
Hellen. 2. 4. 1 οἱ δὲ τριάκοντα, ὡς ἐξὸν  
ἦδη αὐτοῖς τυραννεῖν ἀδεῶς, προείπον, κ.τ.λ.  
Cp. Eur. Suppl. 268 πόλις δὲ πρὸς πόλιν |  
ἐπτήξε χειμασθεῖσα, 'city with city seeks  
shelter, when vexed by storms.'

104 ἀπενθύνειν, to steer in a right  
course. The infin. is of the imperf., = πρό-

- ΟΙ. ἔξοιδ' ἀκούων· οὐ γὰρ εἰσεῖδόν γέ πω. 105  
 ΚΡ. τούτου θανόντος νῦν ἐπιστέλλει σαφῶς  
 τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινας.  
 ΟΙ. οἱ δ' εἰσὶ ποῦ γῆς; ποῦ τόδ' εὐρεθήσεται  
 ἶχνος παλαιᾶς δυστέκμαρτον αἰτίας;  
 ΚΡ. ἐν τῇδ' ἔφασκε γῇ. τὸ δὲ ζητούμενον 110  
 ἀλωτόν, ἐκφεύγει δὲ τὰ μελούμενον.  
 ΟΙ. πότερα δ' ἐν οἴκοις ἢ ἔν' ἀγροῖς ὁ Λαῖος  
 ἢ γῆς ἐπ' ἄλλης τῷδε συμπίπτει φόνω;  
 ΚΡ. θεωρός, ὡς ἔφασκεν, ἐκδημῶν πάλιν  
 πρὸς οἶκον οὐκέθ' ἵκεθ', ὡς ἀπεστάλη. 115  
 ΟΙ. οὐδ' ἄγγελός τις οὐδὲ συμπράκτωρ ὁδοῦ  
 κατεῖδ', ὅτου τις ἐκμαθὼν ἐχρήσατ' ἄν;  
 ΚΡ. θνησκουσι γάρ, πλὴν εἰς τις, ὅς φόβῳ φυγῶν  
 ὧν εἶδε πλὴν ἐν οὐδὲν εἶχ' εἰδὼς φράσαι.  
 ΟΙ. τὸ ποῖον; ἐν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν, 120  
 ἀρχὴν βραχεῖαν εἰ λάβοιμεν ἐλπίδος.

found in a few later MSS., seems to have been merely a conjecture. 107 τινας L, without accent. The scribe placed a dot over σ, to indicate that it should be deleted; but this dot was afterwards almost erased, whether by his own hand or by another. τινας or τινᾶσ γ. The reading τινά seems to occur in no MS., but only in the Milan

τερον ἢ ἀπηθύνης, before you were steering (began to steer). Oedipus took the State out of angry waters into smooth: cp. 696 ἐμὰν γὰρ φίλαν | ἐν πόντοις ἀλύνουσιν κατ' ὄρθον ὄρισας; fr. 151 πλῆκτροις ἀπενθύνουσιν οὐρίαν τρώπην, 'with the helm (πλῆκτρα, the blades of the πηδάλια) they steer their bark before the breeze.'

105 οὐ γὰρ εἰσεῖδόν γέ πω. As Oed. knows that Laius is dead, the tone of unconcern given by this colloquial use of οὐπῶ (instead of οὐποτε) is a skilful touch. Cp. *El.* 402 ΧΡ. σὺ δ' οὐχὶ πείσει...; *El.* οὐ δῆτα· μήπω νοῦ τοσονδ' εἴην κενή; Eur. *Hec.* 1278 μήπω μανείη Τυνδαρίς τοσονδε παῖς; *Il.* 12. 270 ἀλλ' οὐπω πάντες ὅμοιοι | ἀνέρες ἐν πολέμῳ; cp. our (ironical) 'I have yet to learn.'

107 τοὺς αὐτοέντας... τινας. τοὺς implies that the death had human authors; τινας, that they are unknown. So in *O. C.* 290 ὅταν δ' ὁ κύριος | παρῇ τις, 'the master—whoever he be.' τιμωρεῖν, 'punish.' The act., no less than the midd., is thus used even in prose: Lysias *In Agor.* § 42 τιμωρεῖν ὑπὲρ αὐτοῦ ὡς φονέα ὄντα, to punish (Agoratus), on his own

account, as his murderer. χειρὶ τιμωρεῖν, here, either 'to slay' or 'to expel by force,' as distinguished from merely fining or disfranchising: in 140 τοιαύτη χειρὶ τιμωρεῖν is explained by κτανῶν in 139.

108 f. ποῦ τόδ'... αἰτίας; τόδε ἶχνος αἰτίας=ἶχνος τῇσδε αἰτίας, cp. τοῦμόν φρενῶν θνεῖρον *El.* 1390. αἰτίας, 'crime': *Al.* 28 τῇνδ' οὐν ἐκείνῳ πᾶς τις αἰτίαν νέμει. For δυστέκμαρτον, hard to track, cp. Aesch. *Eum.* 244 (the Furies hunting Orestes) εἰεν· τόδ' ἐστὶ τάνδρὸς ἐκφανὲς τέκμαρ. The poet hints a reason for what might else have seemed strange—the previous inaction of Oedipus. Cp. 219.

110 ἔφασκε, sc. ὁ θεός (εὐρεθήσεσθαι τὸ ἶχνος). τὸ δὲ ζητούμενον· δὲ has a sententious force, 'now.' The γνώμη, though uttered in an oracular tone, is not part of the god's message. Cp. Eur. fr. 435 αὐτός τι νῦν δρῶν εἰτα δαίμονας κάλει· | τῷ γὰρ ποιοῦντι καὶ θεὸς συλλαμβάνει.

113 συμπίπτει. The vivid historic present suits the alertness of a mind roused to close inquiry: so below, 118, 716, 1025; *Tr.* 748; *El.* 679.—Cp. *Al.* 429 κακοῖς τοιοῖσδε συμπεπτοκῶτα.

OE. I know it well—by hearsay, for I saw him never.

CR. He was slain; and the god now bids us plainly to wreak vengeance on his murderers—whosoever they be.

OE. And where are they upon the earth? Where shall the dim track of this old crime be found?

CR. In this land,—said the god. What is sought for can be caught; only that which is not watched escapes.

OE. And was it in the house, or in the field, or on strange soil that Laius met this bloody end?

CR. 'Twas on a visit to Delphi, as he said, that he had left our land; and he came home no more, after he had once set forth.

OE. And was there none to tell? Was there no comrade of his journey who saw the deed, from whom tidings might have been gained, and used?

CR. All perished, save one who fled in fear, and could tell for certain but one thing of all that he saw.

OE. And what was that? One thing might show the clue to many, could we get but a small beginning for hope.

ed. of Suidas (ed. Demetrius Chalcondylas, 1498 A.D.), the other editions of Suidas giving *τινάς* (s. v. *ἐπιστέλλει*).

117 The 1st hand in L wrote *ὅπου*, which has been altered to *δπου*, perhaps by the first corrector. [I had doubted this; but in the

114 *θεωρός*: Laius was going to Delphi in order to ask Apollo whether the child (Oedipus), formerly exposed by the god's command, had indeed perished: Eur. *Phoen.* 36 τὸν ἐκτεθέντα παῖδα μαστεύων μαθεῖν | εἰ μηκέτ' ἔη, ὡς ἔφασκεν, as Laius told the Thebans at the time when he was leaving Thebes. *ἐκδημῶν*, not *going* abroad, but *being* [=having gone] abroad: cp. Plat. *Legg.* 864 E οἰκεῖτω τὸν ἐνιαυτὸν ἐκδημῶν. ὡς = *ἐπεὶ*: Xen. *Cyr.* 1. 3. 2 ὡς δὲ ἀφίκετο τάχιστα... ἡσπάξατο. Cic. *Brut.* 5 ut illos liberos edidisti, nihil a te postea acceperimus.

116 οὐδ' ἄγγελος... ἐχρήσατ' ἄν: The sentence begins as if ἄγγελός τις were to be followed by ἦλθε: but the second alternative, συμπράκτωρ ὁδοῦ, suggests *κατεῖδε* [had seen, though he did not speak]; and this, by a kind of Zeugma, stands as verb to ἄγγελος also. Cp. Her. 4. 106 ἐσθῆτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλῶσσαν δὲ ἰδίην. οὐδ' ἄγγελος: Pl. 12. 73 οὐκέτ' ἔπειτ' ὅτω οὐδ' ἄγγελον ἀπονέεσθαι. *δπου*, gen. masc.: from whom having gained knowledge one might have used it.

117 *ἐκμαθῶν* = a protasis, εἰ ἐξέμαθεν, ἐχρήσατ' ἄν, sc. τοῦτοίς αἰ ἐξέμαθεν. Plat. *Gorg.* 465 E εἰ μὲν οὖν καὶ ἐγὼ σοῦ ἀποκρινόμενου μὴ ἔχω ὃ τι χηρώμαι, if, when

you answer, I also do not know what use to make [of your answer, sc. τοῦτοίς αἰ ἂν ἀποκρίνη],—where shortly before we have οὐδὲ χρῆσθαι τῇ ἀποκρίσει ἦν σοι ἀπεκρινάμην οὐδὲν οἷός τ' ἦσθα.

118f. *θνήσκουσι*. The *ι* subscript in the pres. stem of this verb is attested by Attic inscriptions (Meisterhans, *Gram.* p. 86). The practice of the Laurentian ms. fluctuates. It gives the *ι* subscript here, in 623, 1457; *O.C.* 611; *Ani.* 547, 761; *El.* 1022. It omits the *ι* subscript in *El.* 63, 113, 540, 1486; *Tr.* 707, 708; *Ph.* 1085. Cp. *Etym. M.* 482, 29, θνήσκω, μμνησκω. Δίδυμος [*circa* 30 B.C.] χωρὶς τοῦ *ι*... ἡ μέντοι παράδοσις ἔχει τὸ *ι*.—φόβῳ φηγῶν, 'having fled in fear': φόβῳ, modal dative; cp. Thuc. 4. 88 διὰ τε τὸ ἐπαγωγὰ εἰπεῖν τὸν Βρασίδαν καὶ περὶ τοῦ καρποῦ φόβῳ ἔγγραφον: 5. 70 ἐντόνως καὶ ὀργῇ χωροῦντες.—εἰδῶς, with sure knowledge (and not merely from confused recollection, ἀσαφὴς δόξα): so 1151 λέγει γὰρ εἰδῶς οὐδὲν ἀλλ' ἄλλως ποιεῖ: *El.* 41 ὅπως ἂν εἰδῶς ἡμῖν ἀγγελίης σαφῇ. Iocasta says (849), in reference to this same point in the man's testimony, κοῦκ ἔστω αὐτῷ τοῦτό γ' ἐκβαλεῖν πάλιν.

120 τὸ ποῖον; Cp. 291: *El.* 670 πρᾶγμα πορσύνων μέγα. | Κλ. τὸ ποῖον, ὦ ξέν'; *εἰπέ*. Ar. *Pax* 696 εὐδαιμονεῖ.

- KP. ληστὰς ἔφασκε συντυχόντας οὐ μιᾷ  
 ῥώμῃ κτανεῖν νιν, ἀλλὰ σὺν πλήθει χερῶν.
- OI. πῶς οὖν ὁ ληστής, εἴ τι μὴ ξὺν ἀργύρῳ  
 ἐπράσσειτ' ἐνθένδ', ἐς τόδ' ἂν τόλμης ἔβῃ; 125
- KP. δοκοῦντα ταῦτ' ἦν· Λαῖου δ' ὀλωλότος  
 οὐδεὶς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.
- OI. κακὸν δὲ ποῖον ἐμποδὼν τυραννίδος  
 οὕτω πεσοῦσης εἶργε τοῦτ' ἐξειδέναί; 130
- KP. ἡ ποικιλῶδὸς Σφίγξ τὸ πρὸς ποσὶ σκοπεῖν  
 μεθέντας ἡμᾶς τάφανῃ προσήγετο.
- OI. ἀλλ' ἐξ ὑπαρχῆς αὐθις αὐτ' ἐγὼ φανῶ.  
 ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σὺ  
 πρὸ τοῦ θανόντος τήνδ' ἔθεισθ' ἐπιστροφῆν·  
 ὥστ' ἐνδίκως ὄψεσθε καὶ μὲ σύμμαχον, 135  
 γῇ τῇδε τιμωροῦντα τῷ θεῷ θ' ἅμα.  
 ὑπὲρ γὰρ οὐχὶ τῶν ἀπωτέρω φίλων

autotype facsimile of L the original π is clear.] ὅτου r. 134 πρὸ τοῦ L. The 1st hand had written πρὸ στοῦ, separating the σ (as he often does) from the syllable to which it belonged, and forming στ in one character; the corrector erased the σ.

πάσχει δὲ θανμαστόν. 'ΕΡΜ. τὸ τί; ἐξεύροι μαθεῖν. One thing would find out how to learn many things, i.e. would prove a clue to them. The infin. μαθεῖν as after a verb of *teaching* or *devising*: Her. 1. 196 ἄλλο δὲ τι ἐξευρήκασιν νεωστὶ γενέσθαι. Plat. Rep. 519 E ἐν δλη τῇ πόλει τοῦτο μηχανᾶται ἐγγενέσθαι.

122 f. ἔφασκε sc. ὁ φυγῶν (118). οὐ μιᾷ ῥώμῃ = οὐχ ἐνὸς ῥώμῃ, in the strength not of one man. Cp. Her. 1. 174 πολλῇ χειρὶ ἐργαζομένων τῶν Κνιδίων. Ant. 14 διπλῇ χειρὶ = by the hands of twain. So perh. χειρὶ διδύμα Pind. Pyth. 2. 9. —σὺν πλήθει: cp. on 55.

124 f. εἴ τι μὴ κ.τ.λ., if some intrigue, aided by (ξὺν) money, had not been working from Thebes. τι is subject to ἐπράσσειτο: distinguish the adverbial τι (= 'perchance') which is often joined to εἰ μὴ in diffident expressions, as 969 εἴ τι μὴ τῷμὺ πτόμῳ | κατέφθιτ', 'unless perchance': so O.C. 1450, Tr. 586 etc. Schneid. cp. Thuc. 1. 121 καὶ τι αὐτῷ καὶ ἐπράσσειτο ἐς τὰς πόλεις ταύτας προδοσίας πέρι: and 5. 83 ὑπῆρχε δὲ τι αὐτοῖς καὶ ἐκ τοῦ Ἀργεῶν αὐτόθεν πρᾶσσόμενον. —ἐπράσσειτο...ἔβῃ: the imperf. refers here to a *continued act* in past time, the aor. to an

act done at a definite past moment. Cp. 402 ἐδόκεισιν—ἐγνων: 432 ἰκόμην—ἐκάλες.

126 δοκοῦντα...ἦν expresses the vivid presence of the δόξα more strongly than ταῦτα ἐδόκει would have done (cp. 274 τὰδ' ἔστ' ἀρέσκονθ'): Her. 1. 146 ταῦτα δὲ ἦν γινόμενα ἐν Μιλήτῳ.

128 ἐμποδὼν sc. ὅν, with κακὸν, not with εἶργε, 'what trouble (being) in your path?' Cp. 445 παρῶν...ἐμποδὼν | ὀχλεῖς. τυραννίδος. Soph. conceives the Theban throne as having been vacant from the death of Laius—who left no heir—till the election of Oed. The abstract τυραννίδος suits the train of thought on which Oed. has already entered,—viz. that the crime was the work of a Theban faction (124) who wished to destroy, not the king merely, but the kingship. Cp. Aesch. Cho. 973 ἴδεσθε χώρας τὴν διπλὴν τυραννίδα (Clytaemnestra and Aegisthus).

130 ποικιλῶδὸς, singing ποικίλα, *subtleties*, *allegories*: cp. Plat. Sympr. 182 A ὁ περὶ τὸν ἔρωτα νόμος ἐν μὲν ταῖς ἄλλαις πόλεσι νοῆσαι βῆδριος· ἀπλῶς γὰρ ὠρισταί· ὁ δὲ ἐνθάδε καὶ ἐν Δακεδαίμονι ποικίλος. Her. 7. 111 πρόμαντις δὲ ἡ χρέουσα, κατάπερ ἐν Δελφοῖσι, καὶ οὐδὲν ποικιλωτέρων, 'the chief prophetess is she

CR. He said that robbers met and fell on them, not in one man's might, but with full many hands.

OE. How, then, unless there was some trafficking in bribes from here, should the robber have dared thus far?

CR. Such things were surmised; but, Laius once slain, amid our troubles no avenger arose.

OE. But, when royalty had fallen thus, what trouble in your path can have hindered a full search?

CR. The riddling Sphinx had made us let dark things go, and was inviting us to think of what lay at our doors.

OE. Nay, I will start afresh, and once more make dark things plain. Right worthily hath Phoebus, and worthily hast thou, bestowed this care on the cause of the dead; and so, as is meet, ye shall find me too leagued with you in seeking vengeance for this land, and for the god besides. On behalf of no far-off friend,

Among the later MSS., A and a few more have *πρὸ* (sometimes with the gloss *ὑπὲρ*): others have *πρὸς*.—*τῇνδ' ἔθεσθ' ἐπιστροφῇν*] A variant recorded in the margin of L, *τῇνδε θεσπίζει γραφῇν*, is instructive, as indicating the lengths to which arbitrary

who gives the oracles, as at Delphi, and in no wise of darker speech.'

**131** The constr. is *προσήγερτο ἡμᾶς, μεθέντας τὰ ἀφανῆ, σκοπεῖν τὸ πρὸς ποσὶ*. *προσήγερτο*, was drawing us (by her dread song), said with a certain irony, since *προσάγεσθαι* with infin. usually implies a *gentle* constraint (though, as a milit. term, *ἀνάγκη προσηγέροντο*, reduced by force, Her. 6. 25): cp. Eur. *Ion* 659 *χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι | δάμαρτ' ἔαν σε σκήπτρα τᾶμ' ἔχων χθονός*. *τὸ πρὸς ποσὶ* (cp. *ἐμποδῶν* 128), the *instant*, *pressing* trouble, opp. to *τὰ ἀφανῆ*, obscure questions (as to the death of Laius) of no present or practical interest. Pind. *Isthm.* 7. 12 *δείμα μὲν παροιχόμενον | καρτερὰν ἔπανσε μέριμναν τὸ δὲ πρὸς ποδὸς ἀρειον ἀεὶ σκοπεῖν | χρήμα πᾶν*. *Ani.* 1327 *τᾶν ποσὶν κακῶ*.

**132** *ἐξ ὑπαρχῆς*, i.e. taking up anew the search into the death of Laius. Arist. *de Anim.* 2. 1 *πάλιν δ' ὥσπερ ἐξ ὑπαρχῆς ἐπανίωμεν*: so *πάλιν οὖν οὖν ἐξ ὑπαρχῆς Rhet.* 1. 1. 14: [Dem.] or. 40 § 16 *πάλιν ἐξ ὑπαρχῆς λαγχάνουσί μοι δίκας*. The phrase *ἐν τῇ τῆς ἐπιστήμης ὑπαρχῇ* occurs in the paraphrase by Themistius of Arist. *περὶ φυσικῆς ἀκροάσεως* 8. 3 (Berlin ed. vol. 1. 247 b 29): elsewhere the word occurs only in *ἐξ ὑπαρχῆς*. Cp. *El.* 725 *ὑποστροφῆς=ὑποστραφέντες*: Her. 5. 116 *ἐκ νέης*: Thuc. 3. 92 *ἐκ καινῆς*. *αὐτίς*, as

he had done in the case of the Sphinx's riddle: *αὐτά=τὰ ἀφανῆ*.

**133** *ἐπαξίως* (which would usually have a genitive) implies the standard—worthily of his *own* godhead, or of the occasion—and is slightly stronger than *ἀξίως*. Cp. Eur. *Hec.* 168 *ἀπαλλάσας, ὠλέσας*: Or. 181 *δοιχόμεθ', οἰχόμεθ'*: *Alc.* 400 *ὑπάκουσον, ἀκουσον*.

**134** *πρὸς*, on behalf of, cp. *πρὸ τῶνδε* 10, *O.C.* 811: Xen. *Cyr.* 8. 8. 4 *εἰ τις... διακινδυνεύσειε πρὸ βασιλείως*: 1. 6. 42 *ἀξιόσουσι σὲ πρὸ ἐαυτῶν βουλευέσθαι*. Campb. reads *πρὸς τοῦ θανάτου*, which here could mean only 'at the instance of the dead.' *πρὸς* never='on behalf of,' 'for the sake of,' but sometimes 'on the side of': e.g. Her. 1. 124 *ἀποστάντες ἀπ' ἐκείνου καὶ γενόμενοι πρὸς σέο*, 'ranged themselves on your side': 1. 75 *ἐλπίσας πρὸς ἐωυτοῦ τὸν χρησμόν εἶναι*, that the oracle was on his side: below, 1434, *πρὸς σοῦ... φράσω*, I will speak on your side,—in your interest: *Trach.* 479 *καὶ τὸ πρὸς κείνου λέγειν*, to state his side of the case also.—*ἐπιστροφῇν*, a turning round (*O.C.* 1045), hence, attention, regard: *ἐπιστροφῇν τίθεσθαι* (like *σπουδῇν*, *πρόνοιαν* τιβ., *Ai.* 13, 536)=*ἐπιστρέφεισθαι* (τινος), *Phil.* 599. Dem. *In Aristocr.* § 136 'οὐκ ἐπεστράφη' 'heeded not'=οὐδὲν ἐφρόντισε *ib.* § 135.

**137** *ὑπὲρ γὰρ οὐχὶ κ.τ.λ.*, i.e. not

ἀλλ' αὐτὸς αὐτοῦ τοῦτ' ἀποσκεδῶ μύσος.  
 ὅστις γὰρ ἦν ἐκείνον ὁ κτανὼν τάχ' ἂν  
 καὶ μ' ἂν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι.  
 κείνῳ προσαρκῶν οὖν ἑμαυτὸν ὠφελῶ.  
 ἀλλ' ὡς τάχιστα, παῖδες, ὑμεῖς μὲν βάθρων  
 ἵστασθε, τούσδ' ἄραντες ἱκτῆρας κλάδους,  
 ἄλλος δὲ Κάδμου λαὸν ὧδ' ἀθροίζετω,  
 ὡς πᾶν ἐμοῦ δράσοντος· ἡ γὰρ εὐτυχεῖς  
 σὺν τῷ θεῷ φανούμεθ', ἡ πεπτωκότες.  
 IE. ὦ παῖδες, ἱστώμεσθα. τῶνδε γὰρ χάριν  
 καὶ δεῦρ' ἔβημεν ὧν ὃδ' ἐξαγγέλλεται.  
 Φοῖβος δ' ὁ πέμψας τάσδε μαντείας ἅμα  
 σωτήρ θ' ἵκοιτο καὶ νόσου παυστήριος.

I40

I45

I50

## ΧΟΡΟΣ.

στρ. α'. ὦ Διὸς ἀδνεπὲς φάτι, τίς ποτε τᾶς πολυχρύσου  
 2 Πυθῶνος ἀγλαὰς ἔβας

conjecture was sometimes carried. Cp. on 1529.

138 αὐτοῦ L: αὐτοῦ r.

merely in the cause of Laius, whose widow he has married. The arrangement of the words is designed to help a second meaning of which the speaker is unconscious: 'in the cause of a friend who is *not* far off' (his own father). The reference to Laius is confirmed by κείνῳ προσαρκῶν in 141.

138 αὐτοῦ=ἑμαυτοῦ. The reflexive αὐτοῦ, etc., is a pron. of the 1st pers. in *O. C.* 906, *El.* 285, *Al.* 1132: of the 2nd pers., in *O. C.* 853, 930, 1356, *Tr.* 451. ἀποσκεδῶ, dispel, as a taint in the air: cp. *Od.* 8. 149 σκέδασον δ' ἀπο κήδεα θυμοῦ: *Plat. Phaed.* 77 D μὴ...ὁ ἀνεμος αὐτὴν (τὴν ψυχὴν) ἐκβαίνουσιν ἐκ τοῦ σώματος διαφυγᾶ καὶ διασκεδάνυσιν.

139 x. ἐκείνον ὁ κτανὼν. ἐκείνον has emphasis: cp. 820.—τοιαύτῃ, referring to κτανῶν, implies φονία: on τιμωρεῖν see 107. The spectator thinks of the time when Oed. shall be blinded by his own hand.—For the double ἂν cp. 339, 862, 1438.

142 παῖδες. The king here, as the priest in 147, addresses *all* the suppliants. ἄλλος (144) is one of the king's attendants.—βάθρων | ἵστασθε κ.τ.λ. Cp. *Ant.* 417 χθονὸς...ἀείρας: *Phil.* 630 νεὺς ἄγοντα. Prose would require a compound

verb: *Xen. Synpr.* 4. 31 ὑπανίστανται...θάκων. ἄραντες. *Aesch. Suppl.* 481 κλάδους γε τούτους αἰψ' ἐν ἀγκάλαις λαβὼν | βωμοὺς ἐπ' ἄλλους δαιμόνων ἐγχωρῶν | θές.

145 πᾶν...δράσοντος, to do everything=to leave nothing untried: for ὡς cp. 97. *Plat. Apol.* 39 A εἴαν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν. *Xen. Hellen.* 7. 4. 21 πάντα ἐποίησεν ὅπως, εἰ δύναιτο, ἀπαγάγει. εὐτυχεῖς...πεπτωκότες: 'fortunate,' if they succeed in their search for the murderer, who, as they now know, is in their land (110): 'ruined,' if they fail, since they will then rest under the ἀνήκεστον μῆλασμα (98). The unconscious speaker, in his last word, strikes the key-note of the destined περιπέτεια.

147 ff. ὦ παῖδες: see on 142.—καὶ δεῦρ' ἔβημεν, we *even* came here: *i.e.* this was the motive of our coming in the first instance. *Phil.* 380 ἐπειδὴ καὶ λέγεις θρασυστομῶν: *Lys. In Eratosth.* § 29 παρὰ τοῦ ποτε καὶ λήψεσθε δίκην; ἐξαγγέλλεται, proclaims on his own part (midd.), of himself: *i.e.* promises unasked, *uliro pollicetur*. Cp. *Al.* 1376 ἀγγέλλομαι...εἶναι φίλος, 'I offer friendship.' Eur. has thus used ἐξαγγ. even where metre permitted the more usual ἐπαγγέλλομαι: *Heracl.* 531 κάξαγγέλ-

no, but in mine own cause, shall I dispel this taint. For whoever was the slayer of Laius might wish to take vengeance on me also with a hand as fierce. Therefore, in doing right to Laius, I serve myself.

Come, haste ye, my children, rise from the altar-steps, and lift these suppliant boughs; and let some other summon hither the folk of Cadmus, warned that I mean to leave nought untried; for our health (with the god's help) shall be made certain — or our ruin.

PR. My children, let us rise; we came at first to seek what this man promises of himself. And may Phoebus, who sent these oracles, come to us therewith, our saviour and deliverer from the pest.

## CHORUS.

O sweetly-speaking message of Zeus, in what spirit<sup>1st</sup> hast thou come from golden Pytho unto glorious<sup>strophe.</sup>

**139** *ἐκείνον* has been made from *ἐκείνως* in L. The false reading *ἐκείνος* occurs in some of the later MSS.

*λομαι* | *θνήσκειν*, I offer to die.—*ἄμα*: i.e. may the god, who has summoned us to put away our pollution, *at the same time* come among us as a healing presence.

**151—216** The Chorus consists of Theban elders—men of noble birth, 'the foremost in honour of the land' (1223)—who represent the *Κάδμου λαός* just summoned by Oedipus (144). Oedipus having now retired into the palace, and the suppliants having left the stage, the Chorus make their entrance (*παρόδος*) into the hitherto vacant *ὀρχήστρα*. For the metres see the Analysis which follows the Introduction.

*1st strophe* (151—158). Is the god's message indeed a harbinger of health? Or has Apollo some further pain in store for us?

*1st antistrophe* (159—166). May Athene, Artemis, and Apollo succour us!

*2nd strophe* (167—178). The fruits of the earth and the womb perish.

*2nd antistrophe* (179—189). The unburied dead taint the air: wives and mothers are waiting at the altars.

*3rd strophe* (190—202). May Ares, the god of death, be driven hence: may thy lightning, O Zeus, destroy him.

*3rd antistrophe* (203—215). May the Lycean Apollo, and Artemis, and Dionysus fight for us against the evil god.

**151** *φάτι*, of a god's utterance or oracle

(1440), a poet. equivalent for *φήμη*: cp. 310 *ἀπ' ὀλωνῶν φάτιν*. *Διὸς*, because Zeus speaks by the mouth of his son; Aesch. *Eum.* 19 *Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός*. *ἄδυες*, merely a general propitiatory epithet: the Chorus have not yet heard whether the response is comforting or not. It is presently told to them by Oed. (242). Cp. *El.* 480 *ἀδυνύων...ὀνειράτων*, dreams breathing comfort (from the gods). *τίς ποτε...ἔβας*; What art thou that hast come? i.e. in what spirit hast thou come? bringing us health or despair?

**152** *Πυθῶνος*, from Pytho (Delphi): for the gen. see on 142 *βάθρων* | *ἰσασθε*. *τῆς πολυχρύσου*, 'rich in gold,' with allusion to the costly *ἀναθήματα* dedicated at Delphi, and esp. to the treasury of the temple, in which gold and silver could be deposited, as in a bank, until required for use. *Iliad* 9. 404 *οὐδ' ὅσα...λάϊνος οὐδὸς ἀφήτορος ἐντὸς ἔεργει* | *Φοῖβου Ἀπόλλωνος*, *Πυθοὶ ἐνὶ πετρηέσση*. Thuc. 1. 121 *ναυτικὴν τε ἀπὸ τῆς ὑπαρχούσης τε οὐσίας ἐξαρτυρόμεθα, καὶ ἀπὸ τῶν ἐν Δελφοῖς καὶ Ὀλυμπίᾳ χρημάτων*. Athen. 233 F *τῷ μὲν οὖν ἐν Δελφοῖς Ἀπόλλωνι τὸν πρότερον ἐν τῇ Λακεδαίμονι χρυσὸν καὶ ἀργυρον [πρότερον = before the time of Lysander] ἰστροδοῦσιν ἀνατεθῆναι*. Eur. *Andr.* 1093 *θεοῦ | χρυσοῦ γέμοντα γύαλα* (recesses), *θησαυροὺς βροτῶν*. *Ion* 54 *Δελφοί*

3 Θήβας; ἐκτέταμαι, φοβερὰν φρένα δείματι πάλλων,  
 4 ἱήε Δάλιε Παιάν,  
 5 ἄμφι σοὶ ἀζόμενος τί μοι ἢ νέον 155  
 6 ἢ περιτελλομένας ὥραις πάλιν ἐξανύσεις χρέος.  
 7 εἰπέ μοι, ὦ χρυσεὰς τέκνον' Ἑλπίδος, ἄμβροτε Φάμα.

ἀντ. α'. πρῶτά σε κεκλόμενος, θύγατερ Διός, ἄμβροτ' Ἀθάνα,  
 2 γαῖαρχόν τ' ἀδελφεὰν 160  
 3 Ἀρτεμιν, ἃ κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα θάσσει,

159 κεκλόμενος L, with ω written over os by a late hand. A few of the later MSS.

σφ' ἔθεντο (the young Ion) χρυσοφύλακα τοῦ θεοῦ, | ταμίαν τε πάντων. Pind. *Pyth.* 6. 8 ἐν πολυχρυσῷ Ἀπολλωνίᾳ... *πάντα* (i.e. ἐν Πυθοῖ).

153 The bold use of ἐκτέταμαι is interpreted by φοβερὰν φρένα δείματι πάλλων, which is to be taken in close connection with it. ἐκτείνεσθαι is not found elsewhere of *mental tension* (though Dionys. *De Comp. Verb.* c. 15 *ad fin.* has ἡ τῆς διανοίας ἐκτασις καὶ τὸ τοῦ δειμματος ἀπροσδόκητον. Cp. Xen. *Cyr.* 1. 3. 11 ἕως παρατείναιμι τούτων, ὥσπερ οὗτος ἐμὲ παρατείνει ἀπὸ σοῦ κωλύων, —'rack,' 'torture' him. But παρατείνεσθαι, when used *figuratively*, usually meant 'to be worn out,' 'fatigued to death': e.g. Plato *Lysis* 204 C παραταθήσεται ὑπὸ σοῦ ἀκοῦν θαυὰ λέγοντος, *enecabitur*, he will be tired to death of hearing it. So Xen. *Mem.* 3. 13. 6 παρατέταμαι μακρὰν ὁδὸν πορευθεῖς. Triclinius explains here, 'I am prostrated by dread' (ἐκπέπληγμαι, παρ' ὅσον οἱ ἐκπλαγέντες ἐκτασιν σώματος καὶ ἀκίνησιαν πάσχουσιν: cp. Eur. *Med.* 585 ἐν γὰρ ἐκτενεί σ' ἔπος): so *Ph.* 858 ἐκτεταται νύχιος (of a sleeper). But the context favours the other view.—πάλλων, transitive, governing φρένα, *making my heart to shake*; not intransitive, for παλλόμενος, with φρένα as accus. of the part affected. An intransitive use of πάλλω in this figurative sense is not warranted by such instances as Ar. *Lys.* 1304 κοῦφα πάλλων, 'lightly leaping in the dance': Eur. *El.* 435 ἔπαλλε δελφίς (=ἐσκίρτα), 'the dolphin leaped': *ib.* 477 ἔπαλλον 'quivered' (in death). Cp. Aesch. *P. V.* 881 κραδία βόβω φρένα λακτίζει: so, when the speaker is identified with the troubled spirit within him, we can say φρένα πάλλω,—where φρένα has a less distinctly physical sense than in Aesch.

*l.c.*, yet has physical associations which help to make the phrase less harsh.

154 Δάλιε. The Delphian Apollo is also Delian—having passed, according to the Ionic legend, from his native Delos, through Attica, to Delphi (Aesch. *Eum.* 9). A Boeotian legend claimed Tegyra as the birthplace of Apollo: Plut. *Pelop.* 16 ἐνταῦθα μυθολογοῦσι τὸν θεὸν γενέσθαι, καὶ τὸ μὲν πηλείον ἔρος Δῆλος καλεῖται. We can scarcely say, however, with Schneidewin that Δάλιε here 'bewraths the Athenian,' when we remember that the Theban Pindar hails the Delphian Apollo as Δύκιε καὶ Δάλου ἀνάσσω Φοῖβε (*Pyth.* 1. 39).—ἱήε (again in 1096), invoked with the cry ἱή: cp. *Tr.* 221 ἰὼ ἰὼ Παιάν. Soph. has the form παιών, παιήων as 'a healer' (not with ref. to Apollo), *Phil.* 168, 832.

155 ἀζόμενος (rt. ἀγ, whence ἄγνος) implies a religious fear: cp. *Od.* 9. 478 σχέτλι', ἐπεὶ ξείνους οὐχ ἄζω σφ' ἐνὶ οἴκῳ | ἐσθέμεναι. τί μοι...χρέος: 'what thing thou wilt accomplish for me': i.e., what expiation thou wilt prescribe, as the price of deliverance from the plague. Will the expiation be of a new kind (νέον)? Or will some ancient mode of atonement be called into use once more (πάλιν)? πάλιν recalls Aesch. *Ag.* 154 μῦναι γὰρ φοβερὰ παλινόρτος | οἰκόνμος δοῦλα μνάμων μῆνις τεκνόποιον. νέον, adjective with χρέος: πάλιν, adverb with ἐξανύσεις. τί μοι νέον χρέος ἐξανύσεις; ἢ τί χρέος πάλιν ἐξανύσεις; The doubling of ἢ harshly co-ordinates νέον and πάλιν, as if one said τίνας ἢ μαχομένους ἢ ἀμαχεὶ ἐνίκησαν; χρέος here=χρῆμα, 'matter' (implying importance): cp. Aesch. *Suppl.* 374 (of a king) χρέος | πᾶν ἐπικραίνει: Eur. *H. F.* 530 τί καινὸν ἦλθε τοῖσδε δώμασιν χρέος; Others take it as 'obligation' (cp. *O. C.*

Thebes? I am on the rack, terror shakes my soul, O thou Delian healer to whom wild cries rise, in holy fear of thee, what thing thou wilt work for me, perchance unknown before, perchance renewed with the revolving years: tell me, thou immortal Voice, born of Golden Hope!

First call I on thee, daughter of Zeus, divine Athena, <sup>1st anti-</sup>and on thy sister, guardian of our land, Artemis, <sup>strophe.</sup> who sits on her throne of fame, above the circle of our Agora,

have κεκλομένω or κεκκομένω.—κέκλωμαι, ὦ Blaydes.—ἄμβροτ'] ἄντομ' Wecklein.

235), but against this is **ἐξανύσεις**, which could not mean either to 'impose' or to 'exact' it. Whitelaw renders, 'what requirement thou wilt enact (by oracular voice),' finding this use of **άννω** in *O. C.* 454, *Ant.* 1178; but there (as below, 720) it has its normal sense, 'fulfil.'

**156 περιτέλλομ.** ὥραις, an epic phrase which *Ar. Av.* 697 also has. *Od.* 14. 293 ἄλλ' ὅτε δὴ μῆνές τε καὶ ἡμέραι ἐξετελεύντο | ἄψ περιτελλομένου ἔτεος, καὶ ἐπήλυτον ὥραι.

**157 χρυσίας κ.τ.λ.** The answer (not yet known to them) sent by Apollo is personified as **Φάμα**, a divine Voice,— 'the daughter of golden hope,' because—whether favourable or not—it is the *issue* of that hope with which they had awaited the god's response.

**159 κεκλόμενος** is followed in 164 by **προφάνητέ μοι** instead of **εἶχομαι προφανῆναι**. *Cp.* *Plat. Legg.* 686 D ἀποβλέψας γὰρ πρὸς τοῦτον τὸν στόλον οὗ πέρι διαλεγόμεθα ἔδοξε μοι πάγκαλος... εἶναι. *Antiphon Tetr. B. β. § 10* ἀπολυόμενος δὲ ὑπὸ τε τῆς ἀληθείας τῶν πραχθέντων ὑπὸ τε τοῦ νόμου καθ' ὃν διώκεται, οὐδὲ τῶν ἐπιτηδευμάτων ἐνεκα δίκαιοι τοιούτων κακῶν ἀξιούσθαι ἔσμεν. *Xen. Cyr.* 8. 8. *io* ἦν δὲ αὐτοῖς νόμιμον...νομίζοντες. The repetition of **ἄμβροτ'** has provoked some weak and needless conjectures: see on 517.

**160 γαῖάχοον**, holding or guarding our land; so *Aesch. Suppl.* 816 γαῖόχε παγκρατὲς Ζεῦ. In *O. C.* 1072 it is the Homeric epithet of Poseidon, 'girdling the earth,' τὸν πάντιον γαῖάχοον. *Cp.* *Παλλὰς πολιούχος Ar. Eq.* 581 (πολιόχος *Pind. Ol.* 5. 10), *πολισσοῦχι θεοί Aesch. Theb.* 69.

**161 κυκλόεντ' ἀγορᾶς θρόνον**=κυκλόεσσης ἀγορᾶς θρόνον: *cp.* *Ant.* 793 νεῖκος ἀνδρῶν ξύναιμον, *Trach.* 993 ὦ

*Κηναία κρηπὶς βωμῶν*. 'Round throne of the marketplace' means simply (I now think) 'throne consisting of the round marketplace.' The sitting statue of Artemis is in the middle of the agora; hence the agora itself is poetically called her throne. The word **κύκλος** in connection with the Athenian agora, of which it perhaps denoted a special part; *schol. Ar. Eq.* 137 ὁ δὲ κύκλος Ἀθηνῶν ἐστὶ καθάπερ μάκελλος, ἐκ τῆς κατασκευῆς (form) τὴν προσηγορίαν λαβών. ἔνθα δὴ πιπράσκειται χωρὶς κρεῖων τὰ ἄλλα ὄνια, καὶ ἐξαίρετως δὲ οἱ ἰχθύες. *Cp.* *Eur. Or.* 919 δλιγάκις ἄστυ κάγορᾶς χραίνων κύκλον, 'the circle of the agora,' i.e. 'its bounds': *cp.* *Thuc.* 3. 74 τὰς οἰκίας τὰς ἐν κύκλῳ τῆς ἀγορᾶς, 'all round' the agora. In *Il.* 18. 504, cited by Casaubon on *Theophr. Char.* 2. 4, *ἱερῶ ἐνὶ κύκλῳ* refers merely to the γέροντες in council. This is better than (1) 'her round seat in the agora'—*κυκλόεντα* meaning that the pedestal of the statue was circular; (2) 'her throne in the agora, round which κύκλιον χοροὶ range themselves.' This last is impossible.

**εὐκλέα**, alluding to Artemis *Εὐκλεία*, the virgin goddess of Fair Fame, worshipped esp. by Locrians and Boeotians: *Plut. Arist.* 20 βωμὸς γὰρ αὐτῇ καὶ ἄγαλμα παρὰ πᾶσαν ἀγορὰν ἵδρται, καὶ προθύονουσιν αὐτῇ γαμιοῦνται καὶ οἱ γαμιούντες; also at *Corinth, Xen. Hellen.* 4. 4. 2. Pausanias saw a temple of Ἀρτεμὶς Εὐκλεία, with a statue by Scopas, near the *Προϊτίδες* πύλαι on the N.E. side of Thebes. Near it were statues of Apollo Boedromios and Hermes Agoraios. The latter suggests that the Agora of the Lower Town (which was deserted when Pausanias visited Thebes) may have been near. In mentioning the ἀγορά, *Soph.* may have been further influenced by the fact that Artemis

- 4 καὶ Φοῖβον ἐκαβόλον, ἰὼ  
 5 τρισσοὶ ἀλεξίμοροι προφάνητέ μοι,  
 6 εἴ ποτε καὶ προτέρας ἄτας ὕπερ ὀρνυμένας πόλει 165  
 7 ἡνύσατ' ἐκτοπίαν φλόγα πήματος, ἔλθετε καὶ νῦν.

- στρ. β'. ὦ πόποι, ἀνάριθμα γὰρ φέρω  
 2 πήματα· νοσεῖ δέ μοι πρόπας στόλος, οὐδ' ἐνὶ φροντίδος  
 ἔγχος  
 3 ᾧ τις ἀλέζεται. οὔτε γὰρ ἔκγονα 171  
 4 κλυτὰς χθονὸς αὔξεται, οὔτε τόκοισιν  
 5 ἱγίων καμάτων ἀνέχουσι γυναῖκες· 174  
 6 ἄλλον δ' ἂν ἄλλω προσίδοις ἄπερ εὔπτερον ὄρνιν  
 7 κρεῖσσον ἀμαιμακέτου πυρὸς ὄρμενον  
 8 ἀκτὰν πρὸς ἐσπέρου θεοῦ·

- ἀντ. β'. ὦν πόλις ἀνάριθμος ὀλλυται·  
 2 νηλέα δὲ γένεθλα πρὸς πέδῳ θαναταφόρα κεῖται  
 ἀνοίκτως·  
 3 ἐν δ' ἄλοχοι πολιαί τ' ἐπὶ ματέρες  
 4 ἀκτὰν παρὰ βώμιον ἄλλοθεν ἄλλαι 182

162 ἰὼ ἰὼ L: ἰὼ r, and Heath.

180 The 1st hand in L seems to have written θαναταφόρῳ (*sic*), which a later hand altered to θαναταφόρα (or θανατάφορα,

was worshipped as Ἀγοραία; thus in the altis at Olympia there was an Ἀρτεμίδος Ἀγοραίας βωμός near that of Ζεὸς Ἀγοραῖος (Paus. 5. 15. 4).

165 ἄτας ὕπερ, 'on account of ruin' (*i.e.* 'to avert it'): cp. *Ant.* 932 κλαύμαθ' ὑπάρξει βραδυτήτος ὕπερ. So Aesch. *Theb.* 111 ἴδετε παρθένων ἱέσιον λόχον δουλοσύνας ὕπερ, 'to avert slavery.' Cp. 187. ὀρνυμένας πόλει: the dat. (poet.) as after verbs of *attacking*, *e.g.* ἐπιέναι, ἐπιτιθεσθαι. Musgrave's conj. ὑπερορνυμένας πόλει (the compound nowhere occurs) has been adopted by some editors.

166 ἡνύσατ' ἐκτοπίαν, *made ἐκτοπίαν*, = ἐξωρίσατε, a rare use of ἀνύω like ποιεῖν, καθιστάναι, ἀποδεικνύναι: for the ordinary use, cp. 720 ἐκέινον ἥνυσεν | φονέα γενέσθαι, *effected that* he should become. In *Ant.* 1178 τοῦπος ὡς ἄρ' ὀρθὸν ἥνυσας, the sense is not 'made right,' but 'brought duly to pass.' ἔλθετε καὶ νῦν, an echo of προφάνητέ μοι, προτέρας having suggested καὶ νῦν: as in 338 ἀλλ' ἐμέ ψέγεις repeats ὀργὴν ἐμέμψω τὴν ἐμήν.

167 ὦ πόποι is merely a cry like παπαί: *Trach.* 853 κέχυται νόσος, ὦ πόποι,

οἶον, κ.τ.λ.

170 στόλος, like στρατός (Pind. *Pyth.* 2. 46, etc.), = λαός.—ἐνὶ = ἐνεσσι, is available.—φροντίδος ἔγχος, not, a weapon consisting in a device, but a weapon discovered by human wit, ἔγχος ᾧ τις ἀλέζεται being a bold equivalent for μηχανὴ ἀλεξητηρία.

171 This future has the support of the best MSS. in Xen. *An.* 7. 7. 3 οὐκ ἐπιτρέψομεν...ὡς πολεμίους ἀλεξόμεθα; and of grammarians, Bekk. *Anecd.* p. 415: the aorist ἀλέξει, ἀλέξασθαι also occurs. These forms are prob. not from the stem ἀλεξ (whence present ἀλέξω, cp. ἀέξω, ὀδάξω) but from a stem ἀλκ with unconsciously developed ε, making ἀλεκ (cp. ἄλ-αλκον): see Curtius, *Verb.* II. 258, Eng. tr. 445. Homer has the fut. ἀλεξήσω, and Her. ἀλεξήσομαι.—Cp. 539.

173 τόκοισιν, *by births*. Women are released from travail, not by the birth of living children, but either by death before delivery, or by still births. See on 26, and cp. Hes. *Op.* 244 οὐδὲ γυναῖκες τίκτουσιν. If τόκοισιν = 'in child-bed' (and so the schol., ἐν τοῖς τόκοις), the

and on Phoebus the far-darter: O shine forth on me, my three-fold help against death! If ever aforetime, in arrest of ruin hurrying on the city, ye drove a fiery pest beyond our borders, come now also!

Woe is me, countless are the sorrows that I bear; a plague is on all our host, and thought can find no weapon for defence. The fruits of the glorious earth grow not; by no birth of children do women surmount the pangs in which they shriek; and life on life mayest thou see sped, like bird on nimble wing, aye, swifter than resistless fire, to the shore of the western god.

By such deaths, past numbering, the city perishes: unpitied, her children lie on the ground, spreading pestilence, with none to mourn: and meanwhile young wives, and grey-haired mothers with them, uplift a wail at the steps of the altars, some here, some there,

for there are traces of an accent over the α). Some of the later MSS. (including A) have the dative, others the nomin. 182 ἀκτάν] αὐδάν Hartung, ἀχάν Nauck.—παρὰ βώμιον L, with most of the later MSS. (including A); some others have παρὰ

meaning would be simply, 'women die in child-bed,'—not necessarily 'before child-birth'; but the point here is the blight on the fruits of earth and womb,—not merely the mortality among women.

175 ἄλλον δ'... ἄλλω, 'one after another.' The dative here seems to depend mainly on the notion of adding implied by the iteration itself; though it is probable that the neighbourhood of πρὸς in προσίδους may have been felt as softening the boldness. That προσορᾶν could be used as='to see in addition' is inconceivable; nor could such use be justified by that of ἐνορᾶν τι as=ὄρᾶν ἐν τι. And no one, I think, would be disposed to plead lyric license for ἄλλω πρὸς ἴδους on the strength of ἀκτάν πρὸς ἐσπέρου θεοῦ in 177. Clearly there was a tendency (at least in poetry) to use the dative thus, though the *verbo* of the context generally either (α) helps the sense of 'adding,' or (β) leaves an alternative. Under (α) I should put *El.* 235 τίκτειν ἄταν ἄταις: *Eur. Helen.* 195 δάκρυα δάκρυσι μοι φέρων. Under (β), *Eur. Or.* 1257 πήματα πήμασιν ἐξεύρη: *Phoen.* 1496 φόνω φόνος | Οἰδιπὸς δόμον ὤλεσε: where the datives *might* be instrumental. On the whole, I forbear to recommend ἄλλον δ' ἂν ἄλλα προσίδους, though easy and tempting; cp. *Thuc.* 2. 4 ἄλλοι δὲ ἄλλῃ τῆς πόλεως σποράδην ἀπώλλυντο.

177 ὄρμενον, aor. part. (*Il.* 11. 571 δούρα... ὄρμενα πρόσσω), 'sped,' 'hurried,'

since the life is quickly gone. κρείσσον... τυρὸς, because the πυρφόρος λαίμυς drives all before it.

178 ἀκτάν πρὸς for πρὸς ἀκτάν, since the attributive gen. ἐσπέρου θεοῦ is equiv. to an adj. agreeing with ἀκτάν: cp. *O. C.* 84 ἔδρας | πρώτων ἐφ' ὑμῶν, *ib.* 126 ἄλσος ἐς... κορᾶν: *El.* 14 τοσόνδ' ἐς ἧθης: so *Aesch. P. V.* 653, *Theb.* 185: *Eur. Or.* 94. ἐσπέρου θεοῦ: as the Homeric Erebus is in the region of sunset and gloom (*Od.* 12. 81), and Hades is ἐννυχίων ἀναξ *O. C.* 1559.

179 ὦν... ἀνάριθμος. ὦν, masc., referring to ἄλλον... ἄλλω, '—to such (deaths) knowing no limit': cp. ἀνάριθμος θρήνων *El.* 232, μνηῶν | ἀνάριθμος *Ai.* 602. An adj. formed with a privative, whether from noun or from verb, constantly takes a gen. in poetry: see on 190 (ἀχαλκος), 885 (ἀφόβητος).

180 γένεθλα (πόλεως), 'her sons': cp. 1424 τὰ θυγῶν γένεθλα, the sons of men. νηλέα, unpitied; ἀνοκτως, without ὀκτος, lament, made for them: they receive neither ταφὴ nor θρήνος. Cp. *Thuc.* 2. 50 πολλῶν ἀτάφων γιγνομένων (in the plague, 430 B.C.).

181 ἐν δ', cp. on 27. ἐπὶ, adv.: *Her.* 7. 65 τόξα δὲ καλὰ μίνα εἶχον... ἐπὶ δέ, σίδηρον (v. l. -ος) ἦν. But ἐπι=επεσσι, *Il.* 1. 515.

182 ἀκτάν παρὰ βώμιον, 'at the steps of the altars': *Aesch. Cho.* 722 ἀκτὴ χάματος, the edge of the mound: *Eur.*

- 5 λυγρῶν πόνων ἰκτῆρες ἐπιστενάχουσιν. 185  
 6 παιὰν δὲ λάμπει στονόεσσά τε γῆρυσ ὄμανλος.  
 7 ὦν ὑπερ, ὦ χρυσέα θύγατερ Διός,  
 8 εὐῶπα πέμψον ἀλκάν.

- στρ. γ. Ἄρεά τε τὸν μαλερόν, ὃς νῦν ἄχαλκος ἀσπιδῶν  
 2 φλέγει με περιβόατος ἀντιάζων, 191  
 3 παλίσσυντον δράμημα νωτίσαι πάτρας  
 4 ἔπουρον εἴτ' ἐς μέγαν  
 5 θάλαμον Ἀμφιτρίτας 195  
 6 εἴτ' ἐς τὸν ἀπόξενον ὄρμον  
 7 Θρήκιον κλύδωνα.  
 8 \*τελεῖν γάρ, εἴ τι νύξ ἀφῆ,

βώμιον.—ἀλλαι MSS.: ἄλλαν Dindorf. 185 ἐπιστενάχουσι L: ἐπιστενάχουσι r.  
 191 περιβόατος Dindorf, placing a comma after it, and reading ἀντιάζω with Hermann. 194 ἔπουρον, the true reading, was written by the 1st hand in L, but altered by a later hand into ἄπουρον, over which is the gloss μακράν (the prep.,

*Herc. F.* 984 ἀμφὶ βωμίαν | ἔπηξε κρητῖδ', at the base of the altar. ἄλλοθεν ἄλλαι (with ἐπιστενάχουσι), because the sounds are heard from various quarters.

185 ἰκτῆρες with λυγρῶν πόνων, entreating on account of (for release from) their woes, causal gen.: cp. ἀλγείν τυχης, Aesch. *Ag.* 571.

186 λάμπει: 473 ἔλαμψε ... φάμα: Aesch. *Theb.* 104 κτύπον δέδορκα, ὄμανλος, i.e. heard at the same time, though not σύμφωνος with it.

188 f. ὦν ὑπερ: see on 165.—εὐῶπα ἀλκάν: cp. ἀγανὴ σαίνουσι | ἐλπίς, Aesch. *Ag.* 101 (where Weil προφανείσ'), ἱλαρόν φέγγος Ar. *Ran.* 455.

190 Ἄρεά τε κ.τ.λ. The acc. and infin. Ἄρεά...νωτίσαι depend on δός or the like, suggested by the preceding words. Cp. *Il.* 7. 179 Ζεῦ πάτερ, ἢ Ἀλάντα λαχεῖν ἢ Τυδεΐος υἱόν (grant that). Aesch. *Theb.* 253 θεοὶ πολέται, μή με δουλείας τυχεῖν. μαλερόν, raging: cp. μαλεροῦ πυρός *Il.* 9. 242: μαλερῶν...λέοντων Aesch. *Ag.* 141. Ares is for Soph. not merely the war-god, but generally βροτολογός, the Destroyer: cp. *Ai.* 706. Here he is identified with the fiery plague. ἄχαλκος ἀσπιδῶν (cp. *El.* 36 ἄσκειον ἀσπίδων: Eur. *Phoen.* 324 ἄπειλος φαρέων): Ares comes not, indeed, as the god of war (ὁ χαλκοβόας Ἄρης, *O. C.* 1046), yet shrieks of the dying surround him with a cry (βοή) as of battle.

191 περιβόατος could not mean 'crying loudly': the prose use ('famous' or 'notorious,' Thuc. 6. 31) confirms the pass. sense here. ἀντιάζων, attacking: Her. 4. 80 ἠντίασάν μιν (acc.) οἱ Θρήϊκες. Aesch. has the word once only, as='to meet' (not in a hostile sense), *Ag.* 1557 πατέρ' ἀντίασασα: Eur. always as='to entreat'; and so Soph. *El.* 1009. Dindorf reads φλέγει με περιβόατον (the accus. on his own conject.), ἀντιάζω (suggested by Herm.), 'I pray that' etc. But the received text gives a more vivid picture.

192 νωτίσαι, to turn the back in flight (Eur. *Andr.* 1141 πρὸς φυγὴν ἐνώτισαν), a poet. word used by Aesch. with acc. πόντον, to skim (*Ag.* 286), by Eur. *Ph.* 651 (Dionysus) κισσὸς δὴν...ἐνώτισεν as='to cover the back of.' δράμημα, cognate acc.: πάτρας, gen. after verb of parting from: see on βάθρων, 142.

194 ἔπουρον=ἐπουριζόμενον (ironical). Lidd. and Scott s. v. refer to Clemens Alexandr. *Paed.* 130 τῷ τῆς ἀληθείας πνεύματι ἔπουρος ἀρβελ, 'lifted on a prospering gale by the spirit of Truth.' So *Trach.* 815 οὐρος ὀφθαλμῶν ἐμῶν | αὐτῇ γένουτ' ἀπῶθεν ἐρπούση καλῶς: id. 467 ἀλλὰ ταῦτα μὲν | βέλτω κατ' οὐρον. Active in *Trach.* 954 ἔπουρος ἐστιώτις αἶρα (schol. ἀνεμος οὐρίος ἐπὶ τῆς οἰκίας), 'wafting.' The v. l. ἄπουρον would go with πάτρας, 'away from the borders of my country'—

And grant that the fierce god of death, who now with no brazen shields, yet amid cries as of battle, wraps me in the flame of his onset, may turn his back in speedy flight from our land, borne by a fair wind to the great deep of Amphitritè, or to those waters in which none find haven, even to the Thracian wave ; for if night leave aught undone,

**198** τέλει MSS. (τέλη in Bodl. Barocc. 66, 15th cent., is doubtless a

**196 ἀπόθεν.** Aesch. has the word as = 'estranged from' (γῆς, *Ag.* 1282), cp. ἀποξενόσθαι. Here it means 'away from strangers,' in the sense of 'keeping them at a distance.' Such compounds are usu. *passive* in sense: cp. ἀδόειπνος (Hesych., = ἀδειπνος), ἀπὸθεός, ἀτόμισθος, ἀπόσιτος, ἀπότιμος (215), ἀποχρήματος.—**ἀπόθες ὄρμος,** the Euxine: an oxy-moron, = ὄρμος ἄνορμος, as in *Phil.* 217 ναὸς ἄξενον ὄρμον. Strabo 7. 298 ἅπλων γὰρ εἶναι τότε τὴν θαλάτταν ταύτην καὶ καλεῖσθαι Ἀξένον διὰ τὸ δυσχέριμον καὶ τὴν ἀγριότητα τῶν περιεκοινοῦν-  
 197

198 τελεῖν γάρ...ἔρχεται. Reading τελεῖν, as Herm. suggested, instead of τέλει, I construe thus:—*εἰ τι νῦν ἄφῃ, ἡμάρτερόχεται τελεῖν τοῦτο*, 'If night omit anything (in the work of destruction), day comes after it to accomplish this,' τελεῖν the infin. expressing purpose, as often after a verb of going or sending, where the fut. participle might have been used: cp. Her. 7. 208 ἐπεμπε...κατάσκοπον ἱππέα, ἰδέσθαι [=ὀψόμενον] ὁκόσοι νέε εἰσι, κ.τ.λ.: Thuc. 6. 50 δέκα δὲ τῶν τεύων προῦπερην ἐς τὸν μέγαν λιμένα πλεῦσαι τε καὶ κατασκέψασθαι...καὶ κηρύξαι. Here the *pres. inf.* is right, because the act is not single but repeated. Observe now strongly τελεῖν is supported by the position of the word ('To accomplish,—if night omit aught,—day follows'). No version of τέλει explains this. The most tolerable is:—*In fulness*—if night omit aught—day attacks (ἐπέρχεται) this'; but I do not think that such a rendering can stand. See Appendix.—*εἰ...ἄφῃ*. Cp. 874 *εἰ ὑπερπλησθῆ* (lyric): O. C. 1443 *εἰ στερηθῶ* (dialogue): *Ant.* 710 *κέλ τις ᾗ* (do.). In using *εἰ* with subjunct., the Attic poets were influenced by the epic usage, on which see Monro, *Homeric Grammar* § 292. The instances in classical prose are usu. doubtful, but in Thuc. 6. 21 *εἰ εὐστῶν* has good authority.

9 τοῦτ' ἐπ' ἡμαρ ἔρχεται·

10 τόν, ὦ < τάν > πυρφόρων

200

11 ἀστραπαῖν κράτη νέμων,

12 ὦ Ζεῦ πάτερ, ὑπὸ σῶ φθίσουν κεραυνῶ.

ἀντ. γ'. Λύκει' ἀναξ, τά τε σά χρυσοστρόφων ἀπ' ἀγκυλᾶν

2 βέλεα θέλοιμ' ἂν ἀδάματ' ἐνδατεῖσθαι

205

3 ἄρωγὰ προσταθέντα, τὰς τε πυρφόρους

4 Ἀρτέμιδος αἰγλας, ξὺν αἷς

5 Λύκι' ὄρεα διάσσει·

6 τὸν χρυσομίτραν τε κικλήσκω,

7 τὰσδ' ἐπώνυμον γᾶς,

210

8 οἰνώπα Βάκχον εὖιον,

9 Μαινάδων ὁμόστολον

10 πελασθῆναι φλέγοντ'

mere slip). See note. **200** τὸν ὦ πυρφόρων MSS. A long syllable is wanting (=v. 213 πελασθῆναι φλέγοντ'). Hermann inserts τάν after ὦ: Wolff οὖν after τόν. Lachmann proposed τόν, ὦ Ζεῦ (omitting Ζεῦ in v. 202). In L a late hand has written ο over ω in πυρφόρων, and A has εἰ written over η in κράτη. These are traces of the reading

**199** ἐπ'...ἔρχεται: for the adverbial ἐπὶ separated from ἔρχεται, cp. *O. C.* 1777 μηδ' ἐπὶ πλείω | θρήνον ἐγείρετε. This is 'tnesis' in the larger sense: tmesis proper is when the prep. is essential to the sense of the verb: *Il.* 8. 108 οὐς ποτ' ἀπ' Αἰλείων ἐλδμην = οὐς ἀφελόμην Αἰλείων: cp. Monro *H. G.* § 176.

**200** τόν=δν, sc. Ἄρεα (190). Cp. 1379 n.

**203** Λύκειε, Apollo, properly the god of light (λυκ), whose image, like that of Artemis, was sometimes placed before houses (*El.* 637 Φοῖβε προστατήριε, Aesch. *Theb.* 449 προστατήρας | Ἀρτέμιδος), so that the face should catch the first rays of the morning sun (δαίμονες...ἀντήλιοι *Agam.* 519): then, through Λύκειος being explained as λυκοκτόνος (*Soph. El.* 7), Apollo the Destroyer of foes: Aesch. *Theb.* 145 Λύκει' ἀναξ, Λύκειος γενοῦ | στρατῶ δαίω. Cp. below, 919.

**204** ἀγκυλᾶν. ἀγκυλή, a cord brought round on itself, a noose or loop, here=the νευρά of the bent bow. ἀγκύλων, the reading of L and A, was taken by Eustath. 33. 3 of the δον (ἀγκυλα τόξα).

**205** ἐνδατεῖσθαι, pass., to be distributed, i.e. showered abroad on the hostile forces. The order of words, and the omission of σέ, are against making ἐνδατ.

midd., though elsewhere the pass. occurs only in δέδασμαι: Appian, however, has γῆς διαδατουμένης 1. 1. It is possible that Soph. may have had in mind *Il.* 18. 263 ἐν πεδίῳ, ὅθι περ Τρῶες καὶ Ἀχαιοὶ | ἐν μέσῳ ἀμφοτέροι μένος Ἄρης δατέονται, 'share the rage of war,' give and take blows. Others understand, 'I would fain celebrate,' a sense of ἐνδατεῖσθαι derived from that of distributing words (λόγους ὀνειδιστήρας ἐνδατούμενος, Eur. *Herc. F.* 218). The bad sense occurs in *Trach.* 791 τὸ δυσπάρεινον λέκτρον ἐνδατούμενος: the good, only in Aesch. fr. 340 ὁ δ' ἐνδατεῖται τὰς εἰς εὐπαιδίας, 'celebrates his happy race of children.'

**206** προσταθέντα from προϊστημι, not προστείνω. Cp. *Al.* 803 πρόσστη' ἀναγκαιὰς τύχης. *El.* 637 Φοῖβε προστατήριε. *O. T.* 881 θεὸν οὐ λήξω προστατάν ἰσχω. For 1st aor. pass. part., cp. κατασταθὲς Lys. or. 24. 9, συσταθὲς Plato *Legg.* 685 C. The conject. προσταλέντα (as='launched') is improbable (1) because it would mean rather 'having set out on a journey'; cp. *O. C.* 20: (2) on account of the metaphor in ἄρωγὰ, προσταθέντα from προστείνω (a verb which does not occur) would scarcely mean 'directed against the enemy,' but rather 'strained against the bow-string,' προσταχθέντα, found in one

day follows to accomplish this. O thou who wieldest the powers of the fire-fraught lightning, O Zeus our father, slay him beneath thy thunder-bolt.

Lycean King, fain were I that thy shafts also, from thy bent bow's string of woven gold, should go abroad in their might, our champions in the face of the foe; yea, and the flashing fires of Artemis wherewith she glances through the Lycian hills. And I call him whose locks are bound with gold, who is named with the name of this land, ruddy Bacchus to whom Bacchants cry, the comrade of the Maenads, to draw near with the blaze

(found in E) ὦ πυρφόρον | ἀστραπὴν κράτει νέμων. 205 ἀδάμαστ' MSS.: ἀδάματ' Erfurd. 206 προσταθέντα L, with gloss προϊστάμενα. Dindorf's conjecture, προσταχθέντα, stands in at least one late MS. (B, 15th cent.), but the rest agree with L.

MS., would make ἀρωγὰ prosaic, while προσταθέντα—if not strictly suitable—is at least poetical: the difference is like that between speaking of 'auxiliary forces' and of 'champions.'

207 Ἀρτέμιδος αἶγλας, the torches with which Artemis was represented,—holding one in each hand (Ar. Ran. 1362 διπύρους ἀνέχουσα λαμπάδας, Trach. 214 Ἀρτεμιν ἀμφίπυρον),—in her character of Διῖλυκη, σελασφόρος, φωσφόρος, ἀνθή-λος,—names marking her connection with Selene; cp. Aesch. fr. 164 ἀστερω-πὸν ὄμμα Λητώας κόρης.

208 Δύκι' ὄρεα διάσσει as ἐλαφη-βόλος, ἀγροτέρα, huntress: Od. 6. 102 οἷη δ' Ἀρτεμις εἴσι κατ' οὐρεος λοχέαιρα, | ...τερομένη κάπροις καὶ ὠκείης ἐλάφοι-σιν | τῇ δέ θ' ἅμα νύμφαι. Δύκία: the Lycian hills are named here in order to associate Artemis more closely with her brother under his like-sounding name of Δύκειος. At Troezen there was even a temple of Ἀρτεμις Λυκεία: Paus. says (2. 31. 4) that he could not learn why she was so called (ἐς δὲ τὴν ἐπικλησιν οὐδὲν εἶχον πυθέσθαι παρὰ τῶν ἐξηγητῶν), and suggests that this may have been her title among the Amazons—a guess which touches the true point, viz. that the Λυκεία was a feminine counterpart of the Δύκειος.

209 τὸν χρυσομίτραν. μίτρα, asnood: Eur. Bacch. 831 ΔΙ. κόμην μὲν ἐπὶ σφ' κρατὶ ταναὸν ἔκτενω. ΠΕΝΘΕΤΣ. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι; ΔΙ. πέπλοι ποδήρεις· ἐπὶ κάρᾳ δ' ἔσται μίτρα.

210 τὰς δ' ἐπώνυμον γὰς. As he is Βάκχος, so is Thebes called Βαχχία (Trach. 510), while he, on the other hand, was Καδμείας νύμφας ἀγαλμα (1115). The

mutual relation of the names is intended here by ἐπώνυμον. The word usually means called after (τινός). But ἀρχων ἐπώνυμος, ἥρως ἐπώνυμοι were those who gave names to the year, the tribes; and so Soph. Ai. 574 (σάκος) ἐπώνυμον, the shield which gave its name to Eurysaces. Cp. Eur. Ion 1555 where Athena says, ἐπώνυμος δὲ σῆς ἀφικόμην χθονός, giving my name to thy land.

211 οἰνώπα...εἷον, 'ruddy'—'to whom Bacchants cry εἶοι.' Note how in this passionate ode all bright colours (χρυσέας, εὐώπα, χρυσοστρόφων, αἶγλας, χρυσομίτραν, οἰνώπα, ἀγλαῶπι), and glad sounds (ἴηε Παιῶν, εἷον), are contrasted with the baleful fires of pestilence and the shrieks of the dying.

212 Μαινάδων ὁμόστολον=στελλόμενον ἅμα ταῖς Μαινάσιν, setting forth, roaming with the Maenads: Apoll. Rhod. 2. 802 ὁμόστολος ἕμιν ἐπεσθαι. The nymphs attendant on Dionysus, who nursed the infant god in Nysa, and afterwards escorted him in his wanderings, are called Μαινάδες, Θυιάδες, Βάκχαι. Il. 6. 132 μαινομένοιο Διωνύσοιο τιθήνας | σευδὲ κατ' ἡγάθεον Νυσηίων· αἱ δ' ἅμα πᾶσαι | θύσθλα (i.e. thyrsi and torches) χαμαὶ κατέχευαν. Aesch. fr. 397 πάτερ θεῶινε, Μαινάδων ζευκτήριε, who bringest the Maenads under thy spell. Il. 22. 460 μεγάρῳ διέσσοντο, μαυᾶδι ἴση, | παλλομένην κραδίην. Catullus 63. 23 capita Maenades vi iaciunt hederigeras: as Pind. fr. 224 βριψαύχενι σὺν κλόνῳ. Lucian may have had our passage in mind, when he mentions the μίτρα and the Maenads together: Dial. D. 18 θῆλος οὖτω...μίτρα μὲν ἀναδεδεμένος τὴν κόμην, τὰ πολλὰ δὲ μαινομένης ταῖς γυναιξὶ συνών.

11 ἀγλαῶπι <σύμμαχον>

12 πύγκα 'πὶ τὸν ἀπότιμον ἐν θεοῖς θεόν.

215

- OI. αἰτεῖς· ἃ δ' αἰτεῖς, τᾶμ' ἐὰν θέλῃς ἔπη  
κλύων δέχεσθαι τῇ νόσῳ θ' ὑπηρετεῖν,  
ἀλκὴν λάβοις δ' ἂν κἀνακούφισιν κακῶν·  
ἀγῶ ξένος μὲν τοῦ λόγου τοῦδ' ἐξερῶ,  
ξένος δὲ τοῦ πραχθέντος· οὐ γὰρ ἂν μακρὰν 220  
ἵχνευον αὐτός, μὴ οὐκ ἔχων τι σύμβολον.  
νῦν δ', ὕστερος γὰρ ἄστος εἰς ἀστοὺς τελῶ,  
ὕμιν προφωνῶ πᾶσι Καδμείοις τάδε·  
ὅστις ποθ' ὑμῶν Λαῖον τὸν Λαβδάκου  
κάτοιδεν ἀνδρὸς ἐκ τίνος διώλετο, 225

214 ἀγλαῶπι πύγκα MSS. The metrical defect (cp. v. 201) is supplied by Wolff

214 ἀγλαῶπι. A cretic has been lost. G. Wolff's σύμμαχον is simple and appropriate. Arndt's conjecture, δαῖτα ('destroying, consuming,' prob. from rt. δαῖ, to kindle, Curt. *Étym.* § 258), is supported by the possibility of a corruption ΔΑΙΔΙ having been rejected as a gloss on πύγκα. Cp. *Il.* 9. 347 δῆϊον πῦρ, Aesch. *Theb.* 222 πῦρ δαῖφ. But in connection with the 'blithe torch' of Dionysus such an epithet is unsuitable.

215 τὸν ἀπότιμον. See on ἀπόξενον 196. Ares is 'without honour' among the gentler gods: cp. *Il.* 5. 31 (Apollo speaks), 'Ares, "Ares βροτολοιγέ, μαιφόνε, τειχεσιπλήτα; and *ib.* 890 where Zeus says to Ares, ἐχθιστός τέ μοι ἐσσι θεῶν, κ.τ.λ. So the Erinyes are στυγὴ θεῶν (*Eum.* 644); and the house of Hades is hateful even to the gods (*Il.* 20. 65). —θεόν, one syll., by synizesis: cp. 1519.

216—462 First ἐπεισόδιον. Oedipus re-enters from the palace. He solemnly denounces a curse on the unknown murderer of Laius. The prophet Teiresias declares that the murderer is Oedipus.

216 αἰτεῖς: Oedipus had entered in time to hear the closing strains of that prayer for aid against the pestilence which the Chorus had been addressing to the gods. ἃ δ' αἰτεῖς. The place of λάβοις is against taking ἀλκὴν κἀνακούφισιν κακῶν as in apposition with δ: rather the construction changes, and δ is left as an accus. of general reference.

217 κλύων not strictly=πειθαρχῶν, 'obediently' (in which sense κλύειν takes *gen.*, τῶν ἐν τέλει, *At.* 1352), but simply,

'on hearing them': δέχεσθαι, as *Phil.* 1321 κοῦτε σύμβουλον δέχει. τᾶμ' emphatic by place: 'you pray (to the gods): hear me and (with their help) you shall have your wish.' τῇ νόσῳ ὑπηρετεῖν, = θεραπεύειν τὴν νόσον, to do that which the disease requires (for its cure), like ὑπηρετοῖν τῷ παρόντι δαίμονι *El.* 1306. In *Eur.* fr. 84, 7 οὐδ' αὖ πένεσθαι κάξυ-πηρετεῖν τύχαις | οἷοι τε, Nauck now gives with Athenaeus 413 c καὶ ξυνηρημεῖν. Acc. to the commoner use of the word, the phrase would mean *to humour* the disease, i.e. obey morbid impulses: cp. *Lysias In Eratosth.* § 23 τῇ ἐαυτοῦ παρανομίᾳ προθύμως ἐξυπηρετῶν, eagerly indulging the excess of his own lawlessness.

218 ἀλκὴν, as well as ἀνακούφισιν, with κακῶν: Hes. *Op.* 199 κακοῦ δ' οὐκ ἔσσεται ἀλκή: *Eur. Med.* 1322 ἔρμα πολλέμας χερὸς: below 1200 θανάτων.. πύργος.

219—223 ἀγῶ ξένος μὲν...τάδε. Oedipus has just learned from Creon that Laius was believed to have been murdered by robbers on his way to Delphi, but that, owing to the troubles caused by the Sphinx, no effective search had been made at the time (114—131). He has at once resolved to take up the matter—both because Apollo enjoins it, and as a duty to the Theban throne (255). But the murder occurred before he had come to Thebes. He must therefore appeal for some clue—σύμβολον—to those who were at Thebes when the rumour was fresh.

of his blithe torch, our ally against the god unhonoured among gods.

OE. Thou prayest: and in answer to thy prayer,—if thou wilt give a loyal welcome to my words and minister to thine own disease,—thou mayest hope to find succour and relief from woes. These words will I speak publicly, as one who has been a stranger to this report, a stranger to the deed; for I should not be far on the track, if I were tracing it alone, without a clue. But as it is,—since it was only after the time of the deed that I was numbered a Theban among Thebans,—to you, the Cadmeans all, I do thus proclaim.

Whosoever of you knows by whom Laius son of Labdacus was slain,

with σύμμαχον.

221 αὐτὸ L: αὐτὸς r (including A).

219 ξένος, 'a stranger' to the affair, is tinged with the notion, 'unconnected with Thebes': and this is brought out by αὐτός in 222. For other explanations of the passage, see Appendix.

220 τοῦ πραχθέντος, the murder. Not, 'what was done at the time by way of search': for (a) τὸ πραχθέν, as opp. to ὁ λόγος, must mean the ἔργον to which the λόγος is related: (δ) Oed. has lately expressed his surprise that *nothing* effective was done (128), and could not, therefore, refer with such emphasis to τὸ πραχθέν in this sense.

220 f. οὐ γὰρ ἂν μακρὰν ἔχενον. In his *Syntax of the Moods and Tenses of the Greek Verb* (1889), § 511, Prof. Goodwin deals with this passage. His view agrees with that given in my second ed., so far as concerns two points, viz.: (1) that the chief protasis is not contained in μὴ οὐκ ἔχων: and (2) that μὴ οὐκ ἔχων is still necessarily conditional. But his analysis of the whole is simpler; it is as follows.

The chief protasis is contained in the word αὐτός, 'unaided,' which is equivalent to, εἰ μόνος ἔχενον, *if I were attempting to trace it alone*. [I had said that αὐτός 'implies the protasis'; but had taken the protasis itself to be, εἰ μὴ ἐξεῖπον, supplied from ἐξερῶ: *if I had not thus spoken*,—appealing to you for help.] Then, μὴ οὐκ ἔχων is equivalent to εἰ μὴ εἶχον. Now, the difficulty here seemed to be that εἰ μὴ εἶχον would imply, 'but I have a clue': whereas, in fact, he has none. [I met this by suggesting, that μὴ οὐκ ἔχων expresses the fact (of his having no clue), not simply as a fact, but as a condition,—*'in a case where I had no*

clue'; being equivalent, not to εἰ μὴ εἶχον, but rather to *ὅτε μὴ εἶχον*.] Goodwin's answer is that the conditional sentence, written in full, would stand thus,—(1) and (2) denoting respectively the *chief* protasis, and the *subordinate* protasis: (1) εἰ μόνος ἔχενον, οὐκ ἂν μακρὰν ἔχενον, (2) εἰ μὴ εἶχον τι σύμβολον. Now (1) is an unreal supposition (he is *not* tracking alone); and that makes the whole supposition unreal. εἰ μὴ εἶχον is here a part of that unreal supposition; and therefore it can have that form, although, as a fact, he has no clue. (Suppose it to be said of a man too old for work: '*If he were young, he would not be doing well, if he did not work*': εἰ νέος ἦν, οὐκ ἂν εὖ ἐποίει, εἰ μὴ ἐπόνει. The chief protasis, εἰ νέος ἦν, being unreal, makes all the rest unreal. The fact is, οὐ πονεῖ: and εἰ μὴ ἐπόνει does not imply, πονεῖ. Compressed, this would be, οὐκ ἂν εὖ ἐποίει νέος ὢν, μὴ οὐ πονῶν.)

αὐτός, unaided: cp. *Il.* 13. 729 ἄλλ' οὕτως ἅμα πάντα δινήσσει αὐτὸς ἐλῆσθαι.

222 νῦν δ', 'but as it is': i.e., 'since it would be vain to attempt the search alone—since I came to Thebes only after the event.' ὕστερος, sc. τοῦ πραχθέντος: for the adj. instead of an adv., cp. *Αἰ.* 217 ὕστερος... ἀπελωβήθη: *Il.* 1. 424 χθιζὸς ἔβη: *Xen. An.* 1. 4. 12 τοῖς προτέροις (= πρότερον) μετὰ Κύρου ἀναβᾶσι. εἰς ἀστούς τελῶ, *inter cives censor*: a metaphor from being rated (for taxation) in a certain class: *Hier.* 6. 108 εἰς Βοιωτοὺς τελεῖν: *Eur. Bacch.* 822 ἐς γυναῖκας ἐξ ἀνδρὸς τελῶ. ἀστός εἰς ἀστούς, like *Αἰ.* 267 κοινὸς ἐν κοινοῖσι: *ib.* 467 ξυνπεσῶν μόνος μόνος: *Ph.* 135 ἐν ξένῳ ξένον: *ib.* 633 ἴσος ὢν ἴσους ἀνήρ.

τούτον κεύω πάντα σημαίνειν ἐμοί·  
 κεί μὲν φοβεῖται, τούπικλημ' \*ὑπεξελείν  
 \*αὐτὸν καθ' αὐτοῦ· πείσεται γὰρ ἄλλο μὲν  
 ἄστεργές οὐδέν, γῆς δ' ἄπεισιν ἀβλαβής·  
 εἰ δ' αὖ τις ἄλλον οἶδεν ἐξ ἄλλης χθονός 230  
 τὸν αὐτόχειρα, μὴ σιωπάτω· τὸ γὰρ  
 κέρδος τελῶ γὼ χῆ χάρις προσκίεσται.  
 εἰ δ' αὖ σιωπήσεσθε, καί τις ἦ φίλου  
 δείσας ἀπώσσει τούπος ἢ χαύτοῦ τόδε,  
 ἅκ τῶνδε δράσω, ταῦτα χρὴ κλύειν ἐμοῦ. 235  
 τὸν ἄνδρ' ἀπαυδῶ τούτον, ὅστις ἐστί, γῆς  
 τῆσδ', ἧς ἐγὼ κράτη τε καὶ θρόνους νέμω,  
 μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν τινα,  
 μήτ' ἐν θεῶν εὐχαῖσι μήτε θύμασιν  
 κοινὸν ποιεῖσθαι, μήτε χέρνιβος νέμειν· 240

**227 f.** ὑπεξελών | αὐτὸς MSS. I read ὑπεξελείν (already proposed by K. Halm and Blaydes) αὐτόν. **229** ἀσφαλής L, with γρ. ἀβλαβής in margin. Most of the later MSS. (including A) have ἀβλαβής, which is the reading of the Aldine, Brunck, Hermann, Elmsley, Linwood, Wunder, Blaydes, Kennedy: while among the editors who prefer ἀσφαλής are Schneidewin, Nauck, Dindorf (with the admission, 'hic tamen aptius

**227 f.** κεί μὲν φοβεῖται τούπικλημ' ὑπεξελών | αὐτὸς καθ' αὐτοῦ is the reading of all the MSS.: for the ὑπεξελθὼν of the first hand in one Milan MS. of the early 14th cent. (Ambros. L 39 sup., Campbell's M<sup>2</sup>) is a mere slip. I read ὑπεξελείν | αὐτόν καθ' αὐτοῦ, the change of αὐτόν into αὐτός having necessarily followed that of ὑπεξελείν into ὑπεξελών due to an interpretation which took the latter with φοβεῖται. Cp. Thuc. 4. 83 (Arrhibaeus, the enemy of Perdiccas, makes overtures to Brasidas, and the Chalcidians exhort Brasidas to listen): ἐδίδασκον αὐτὸν μὴ ὑπεξελείν τῷ Περδίκκῃ τὰ δεινά, 'they impressed upon him that he must not remove the dangers from the path of Perdiccas'—by repulsing the rival power of Arrhibaeus. ὑπεξελείν τὰ δεινά=to take them away (ἐκ) from under (ὑπὸ) the feet,—from the path immediately before him: τῷ Περδίκκῃ being a dat. commodi. Similarly Her. 7. 8 τούτων...ὑπεξαραιρημένων, 'when these have been taken out of the way.' So here: κεί μὲν φοβεῖται, and if he is afraid (as knowing himself to be the culprit), then I bid him (κεύω continued from 226) ὑπεξελείν τὸ ἐπικλήμα to take the peril of the charge out of his path, αὐτόν

καθ' αὐτοῦ (σημαίνοντα) by speaking against himself. If the culprit is denounced by another person, he will be liable to the extreme penalty. If he denounces himself, he will merely be banished. By denouncing himself, he forestalls the danger of being denounced by another. For other explanations, see Appendix.

**229** ἀβλαβής, the reading of A and most MSS., 'without damage,' ἀζήμιος, is far more suitable than ἀσφαλής to this context: and Soph. has the word as a cretic in *El.* 650 ζῶσαν ἀβλαβεῖ βίῳ. Although in L ἀσφαλής appears as the older reading, so common a word was very likely to be intruded; while it would be difficult to explain how the comparatively rare ἀβλαβής could have supplanted it. A metrical doubt may have first brought ἀσφαλής in. Dindorf, reading ἀσφαλής, recognises the superior fitness of ἀβλαβής here, and thinks that it may be the true reading, even though its appearance in the margin of L was due to conjecture.

**230** ἄλλον...ἐξ ἄλλης χθονός, 'another [i.e. other than one of yourselves, the Thebans] from a strange land': an alien, whether resident at Thebes, or not: cp.

I bid him to declare all to me. And if he is afraid, I tell him to remove the danger of the charge from his path by denouncing himself; for he shall suffer nothing else unlovely, but only leave the land, unhurt. Or if any one knows an alien, from another land, as the assassin, let him not keep silence; for I will pay his guerdon, and my thanks shall rest with him besides.

But if ye keep silence—if any one, through fear, shall seek to screen friend or self from my behest—hear ye what I then shall do. I charge you that no one of this land, whereof I hold the empire and the throne, give shelter or speak word unto that murderer, whosoever he be,—make him partner of his prayer or sacrifice, or serve him with the lustral rite;

videtur ἀβλαβής'), Wecklein, Wolff, Tournier, Campbell, White.

χθονός] For ἐξ, Vauvilliers conj. ἡ'ξ: Seyffert, ἐξ ἀμῆς: but see note.

θύμασιν] μηδὲ θύμασιν Elmsley.

240 χέρνιβος was written by the 1st hand in L (and occurs in at least one later MS., L<sup>2</sup>, cod. Laur. 31. 10), but was changed by

230 ἐξ ἄλλης

239 μήτε

240 χέρνιβος

451 οὗτος ἐστὶν ἐνθάδε, | ξένος λόγῳ μέτ-  
οικος. The cases contemplated in the  
proclamation (223—235) are (1) a Theban  
denouncing another Theban, (2) a Theban  
denouncing himself, (3) a Theban de-  
nouncing an alien.

231 τὸ κέρδος, the (expected) gain, τὰ  
μήνυτρα. *Trach.* 191 ὅπως | πρὸς σοῦ τι  
κερδάναιμι καὶ κτῆμην χάριν.

232 προσκείσεται, will be stored up  
besides (cp. *Eur. Alc.* 1039 ἄλγος ἀλγει...  
προσκειμενον, added). χάρις κείται is  
perf. pass. of χάριν τίθεμαι or κατατίθεμαι  
(τινὶ or παρὰ τινί),—a metaphor from de-  
posits of money: τὰ χρήματα...κείσθω  
παρ' οἷς τισιν ἂν ὑμῖν δοκῇ [*Plat.*] *Epist.*  
346 C.

233 ε. φίλου, αὐτοῦ, with ἀπώσσει only  
(*Il.* 15. 503 ἀπώσασθαι κακὰ νηῶν).—δέ-  
σας φίλου as=δεῖσας ὑπὲρ φίλου (like κή-  
δομαι, φροντίζην) would be too harsh, and  
rhythm is against it. τοῦπος...τόδε, this  
command to give up the guilty.

236—240 ἀπαυδῶ (ἀπ-, because the  
first clauses are negative), I command,  
(μή) τινα γῆς τῆσδε that no one belong-  
ing to this land, μήτ' ἐσδέχεσθαι μήτε  
προσφωνεῖν shall either entertain or  
accost, τὸν ἄνδρα τούτον, ὅστις ἐστί.  
For the gen. γῆς, cp. *Plat. Prot.* 316 B  
Ἰπποκράτης ὅδε ἐστὶ μὲν τῶν ἐπιχωρίων,  
Ἀπολλοδώρου νιός, οἰκίας μεγάλης καὶ  
εὐδαίμονος. Since μήτε...μήτε in 238  
connect ἐσδέχεσθαι and προσφωνεῖν, we  
require either (a) separate verbs for εὐ-  
χαῖσι and θύμασιν, or (b) as Elms. pro-  
posed, μηδὲ instead of μήτε before θύμα-  
σιν. Cp. *O. C.* 1297, where in a similar,

though simpler, sentence I receive Her-  
mann's οὐδ' for οὐτ'. Here, however, I  
hesitate to alter, because the very fact  
that μήτε has already been thrice used  
might so easily have prompted its use  
(instead of μηδὲ) before θύμασιν. As the  
MS. text stands, we must suppose a μήτε  
suppressed before εὐχαῖσι, the constr.  
being μήτε κοινὸν ποιεῖσθαι [μήτε] ἐν...  
εὐχαῖσι μήτε θύμασιν. Cp. *Aesch. Ag.*  
532 Πάρις γὰρ οὔτε συντελής πόλιν: *Cho.*  
294 δέχεσθαι δ' οὔτε συλλύειν τινά.

240 κοινὸν here=κοινωνόν, cp. *Al.*  
267 ἡ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνών.  
*Plat. Legg.* 868 E (the slayer) ξυνέστιος  
αὐτοῖς μηδέποτε γινέσθω μηδὲ κοινωνὸς  
ιερῶν. χέρνιβος (partitive gen.) is more  
suitable than χέρνιβας to the idea of ex-  
clusion from all fellowship in ordinary  
worship: χέρνιβας νέμειν would rather  
suggest a special καθαῖσις of the homi-  
cide. When sacrifice was offered by the  
members of a household (κοινωνόν εἶναι  
χερνίβων...κτησίῳ βωμοῦ πέλας *Aesch.*  
*Ag.* 1037) or of a clan (χέρνιβ φρατέρων  
*Eum.* 656), a brand taken from the altar  
was dipped in water, and with the water  
thus consecrated (χέρνιβ) the company  
and the altar were sprinkled: then holy  
silence was enjoined (εὐφημία ἐστω) and  
the rite began by the strewing of barley  
meal (οὖλοχύται) on altar and victim.  
(*Athenaeus* 409: *Eur. H. F.* 922 ff.)  
Acc. to *Dem. Adv. Lept.* § 158 a law of  
Draco prescribed χέρνιβος [so the best  
MSS.: v. l. χερνίβων] εἰργεσθαι τὸν ἀνδρο-  
φόνον, σπονδῶν, κρατήρων, ιερῶν, ἀγορᾶς.  
This was a sentence of excommunication

ὠθεῖν δ' ἀπ' οἴκων πάντας, ὡς μιάσματος  
τοῦδ' ἡμῖν ὄντος, ὡς τὸ Πυθικὸν θεοῦ  
μαντεῖον ἐξέφηνεν ἀρτίως ἐμοί.

ἐγὼ μὲν οὖν τοιόσδε τῷ τε δαίμονι  
τῷ τ' ἀνδρὶ τῷ θανόντι σύμμαχος πέλω.

245

κατεύχομαι δὲ τὸν δεδρακότ', εἴτε τις  
εἷς ὧν λέληθεν εἴτε πλειόνων μέτα,  
κακὸν κακῶς νιν ἄμορον ἐκτρίψαι βίον.

ἐπεύχομαι δ', οἴκοισιν εἰ ξυνέστιος  
ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ συνειδότης,

250

παθεῖν ἄπερ τοῖσδ' ἀρτίως ἡρασάμην.

ὑμῖν δὲ ταῦτα πάντ' ἐπισκῆπτω τελεῖν

ὑπὲρ τ' ἐμαντοῦ τοῦ θεοῦ τε τῇσδὲ τε

γῆς ὧδ' ἀκάρπως καθέως ἐφθαρμένης.

οὐδ' εἰ γὰρ ἦν τὸ πράγμα μὴ θεήλατον,

255

ἀκάθαρτον ὑμᾶς εἰκὸς ἦν οὕτως εἶναι,

ἀνδρός γ' ἀρίστου βασιλέως τ' ὀλωλότος,

ἀλλ' ἐξερευνᾶν· νῦν δ', ἐπεὶ κυρῶ τ' ἐγὼ

ἔχων μὲν ἀρχὰς ἄς ἐκεῖνος εἶχε πρίν,

an early hand to χέρνιβας, which is in almost all the later MSS. **248** κακὸν κακῶς νιν κάμορον ἐκτρίψαι βίον L 1st hand: the κ before ἄμορον was afterwards erased. One of the later MSS. (B) has κάμορον, and all seem to have ἄμορον. ἄμορον Porson. **257** βασιλέως τ'] The 1st hand in L had joined the στ in one character (cp. on v.

(1) from the life of the family and the clan, (2) from the worship common to all Hellenes, who, as opposed to βάρβαροι, are (Ar. Lys. 1129) οἱ μᾶς ἐκ χέρνιβος | βωμοὺς περιπαίροντες, ὥσπερ ξυγγενεῖς, | Ὀλυμπίαισιν, ἐν Πύλαις, Πυθοί. The mere presence of the guilty could render sacrifice inauspicious: Antiph. *De Caed. Her.* § 82 ἱεροῖς παραστάντες πολλοὶ δὴ καταφανεῖς ἐγένοντο οὐχ ὅσοι ὄντες καὶ διακωλύοντες τὰ ἱερὰ μὴ γίγνεσθαι (*bene succedere*) τὰ νομιζόμενα.

**241** ὠθεῖν δέ, sc. αὐδῶ, understood from the negative ἀπαυδῶ; cp. Her. 7. 104 οὐκ ἔων φεύγειν...ἀλλὰ ἐπικρατέειν.

**246—251** These six verses are placed by some editors between 272 and 273. See Appendix.

**246** κατεύχομαι. Suidas κατεύχεσθαι τὸ καταρᾶσθαι. οὕτω Πλάτων. καὶ Σοφοκλῆς, κατεῖχεται δὲ τὸν δεδρακότα τάδε. Phot. *Lex.* p. 148. γ κατεύχεσθαι τῶν Ἀχαιῶν· ἀντὶ τοῦ κατὰ τῶν Ἀχαιῶν εἶχεσθαι. οὕτως Σοφοκλῆς. Here the ref.

is to Plato *Rep.* 393 E τὸν δὲ (the Homeric Chryses, priest of Apollo)...κατεύχεσθαι τῶν Ἀχαιῶν πρὸς θεόν. But Photius prefixes the words, κατεύχεσθαι τὸ καταρᾶσθαι. οὕτως Πλάτων. It is clear, then, that in Photius οὕτως Σοφοκλῆς and οὕτως Πλάτων have changed places. The 'Soph. fr. 894,' quoted by Lidd. and Scott under κατεύχομαι as = *imprecari*, thus vanishes (Nauck *Fragm. Trag.*³ p. 357). Cp. Aesch. *Theb.* 632 πόλει | οἷας ἀράται καὶ κατεύχεται τύχας. But where, as here, κατεύχομαι is used without gen. (or dat.), it is rather to *pray solemnly*: often, however, in a context which implies imprecation: e.g. Plat. *Legg.* 935 A κατεύχεσθαι ἀλλήλοις ἐπαρωμένους; *Rep.* 394 A κατεύχετο τίσαι τοὺς Ἀχαιοὺς τὰ δὲ δάκρυα. εἴτε τις: whether the unknown man (tis) who has escaped discovery is *eis*, alone in the crime, or one of several. *tis*, because the person is indefinite: cp. 107.

**248** νιν ἄμορον: Porson (*praef.* *Hec.* p. ix.) defends the redundant νιν by

but that all ban him their homes, knowing that *this* is our defiling thing, as the oracle of the Pythian god hath newly shown me. I then am on this wise the ally of the god and of the slain. And I pray solemnly that the slayer, whoso he be, whether his hidden guilt is lonely or hath partners, evilly, as he is evil, may wear out his unblest life. And for myself I pray that if, with my privity, he should become an inmate of my house, I may suffer the same things which even now I called down upon others. And on you I lay it to make all these words good, for my sake, and for the sake of the god, and for our land's, thus blasted with barrenness by angry heaven.

For even if the matter had not been urged on us by a god, it was not meet that ye should leave the guilt thus unpurged, when one so noble, and he your king, had perished; rather were ye bound to search it out. And now, since 'tis I who hold the powers which once he held,

134). An early hand (perhaps that of the first corrector) afterwards erased the τ', and then wrote it separately from the σ. Some later MSS. omit the τ'. 258 κυρῶ τ' MSS.: κυρῶ γ' T. F. Benedict (*Observationes in Soph.*, Lips., 1820: cp. Blaydes *ad loc.*).

*Trach.* 287 αὐτὸν δ' ἐκείνον, εὐτ' ἂν ἀγρὰ θύματα | ῥέξη πατρώφ' Ἰηνί τῆς ἀλώσεως, | φρόνει νιν ὡς ἤξοντα. The form ἄμορος occurs in *Eur. Med.* 1395 (where ἄμορος is a v. l.); ἄμορος in *Hec.* 421, *Soph. Phil.* 182. κακὸν κακῶς: *Phil.* 1369 ἔα κακὸς αὐτοὺς ἀπόλλυσθαι κακοῦς. *Ar. Plut.* 65 ἀπὸ σ' ὁλῶ κακὸν κακῶς.

249 ἐπεύχομαι, imprecate on myself: *Plato Critias* 120 B ταῦτα ἐπευξάμενος ἕκαστος αὐτῶν αὐτῷ καὶ τῷ ἀφ' αὐτοῦ γένει. οἴκοισιν... ξυνέστιος: not tautological, since ξυνέστιος is more than ἐνοικος, implying admission to the family worship at the ἐστιά and to the σπονδαί at meals. *Plat. Legg.* 868 E ἱερῶν μὴ κοινωνεῖτω μηδὲ... ξυνέστιος αὐτοῖς μηδέποτε γυγνέσθω μηδὲ κοινωνὸς ἱερῶν. *Plat. Euthyphro* 4 B καὶ εἰ μὲν ἐν δίκῃ [ἔκτευνεν], ἔαν, if he slew the man justly, forbear; εἰ δὲ μὴ, ἐπεξιέναι (prosecute the slayer), ἔανπερ ὁ κτείνας συνέστιός σοι καὶ δημοτράπεζος ᾖ. ἴσον γὰρ τὸ μίσμα γίγνεται, ἔαν ξυνῆς τῷ τοιοῦτῳ ξυνειδῶς καὶ μὴ ἀφοσιῶς σταντὸν τε καὶ ἐκείνον τῇ δίκῃ ἐπεξιέν.

251 τοῖσδ', the slayer or slayers (247): see on 246.

254 ἀκάρπως καθέως: *El.* 1181 ὦ σῶμ' ἀτίμως καθέως ἐφθαρμένον: below 661 ἄθεος, ἀφίλος, forsaken by gods and men.

256 εἰκὸς ἦν. The imperfect indic. of

a verb denoting obligation (ἔδει, χρῆν, προσῆκεν, εἰκὸς ἦν), when joined *without* ἂν to an infinitive, often implies a conditional sentence with imperfect indic. in protasis and apodosis: e.g. οὐκ εἰκὸς ἦν ἔαν = οὐκ ἂν εἴατε (εἰ τὰ δέοντα ἐποίειτε), you would not (now) be neglecting it (if you did your duty): *Xen. Mem.* 2. 7. 10 εἰ μὲν τοῖνυν ἀσχρόν τι ἐμελλον ἐργάσεσθαι [if I were now intending—as I am not], θάνατον ἂν τ' αὐτοῦ προαιρετέον ἦν, = προηρούμην ἂν (εἰ τὰ δέοντα ἐποίουν). *Thuc.* 6. 78 καὶ μάλιστα εἰκὸς ἦν ὑμᾶς... προεῤῥᾶσθαι, = προεῤῥάτε ἂν εἰ τὰ εἰκότα ἐποίειτε. So ἐβουλόμην, ἤξιουν, without ἂν, of that which one wishes were true, but which is not so.—οὕτως, in this (careless) manner: cp. *O. C.* 1278 ὡς μὴ μ' ἄτιμον... | οὕτως ἀφῆμε: *Ant.* 315, *Ph.* 1067.

257 βασιλέως τ': τε is to be retained after βασιλέως, because (1) there is a climax, which is destroyed if βασιλέως stands merely in apposition with ἀνδρὸς ἀρίστου: (2) ἀνδρὸς ἀρίστου represents the claim of birth and personal merit, as βασιλέως represents the special claim of a king on his people. Cp. *Phil.* 1302 ἀνδρα πολέμιον | ἐχθρόν τε.

258 κυρῶ τ' ἐγὼ = ἐγὼ τε κυρῶ, answered by κοινῶν τε, κ.τ.λ. For τε so placed cp. *El.* 249 ἔρροι τ' ἂν αἰδῶς | ἀπάντων τ' εὐσέβεια θνατῶν.

ἔχων δὲ λέκτρα καὶ γυναῖχ' ὁμόςπορον, 260  
 κοινῶν τε παίδων κοῖν' ἄν, εἰ κείνῳ γένος  
 μὴ 'δυστύχησεν, ἣν ἂν ἐκπεφυκότα,  
 νῦν δ' ἐς τὸ κείνου κρατ' ἐνήλαθ' ἡ τύχη·  
 ἀνθ' ὧν ἐγὼ τὰδ', ὥσπερ εἰ τοῦμοῦ πατρός,  
 ὑπερμαχοῦμαι, καπὶ πάντ' ἀφίξομαι 265  
 ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν  
 τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε καὶ  
 τοῦ πρόσθε Κάδμου τοῦ πάλαι τ' Ἀγήνορος.  
 καὶ ταῦτα τοῖς μὴ δρῶσιν εὐχομαι θεοὺς  
 μῆτ' ἄροτον αὐτοῖς γῆς ἀνιέναι τινα 270  
 μῆτ' οὖν γυναικῶν παῖδας, ἀλλὰ τῷ πότμῳ  
 τῷ νῦν φθερεῖσθαι κατὶ τοῦδ' ἐχθίονι·

260 ἔχων δὲ] ἔχω δὲ L 1st hand; an early hand added ν.

260 ὁμόςπορον = ὁμοίως σπειρομένην, i.e. ἣν καὶ ἐκεῖνος ἔσπειρε: but in 460 πατρός | ὁμόςπορος = ὁμοίως (τὴν αὐτὴν) σπειρών. ὁμογενής in 1361 is not similar.

261 κοινῶν παίδων κοινὰ ἦν ἂν ἐκπεφυκότα, common things of (=ties consisting in) kindred children would have been generated: = κοινῶν παίδων κοινὴ φύσις ἐγένετο ἂν, a brood, common to Laius and Oedipus, of children akin to each other (as having the same mother, Iocasta) would have issued: 'children born of one mother would have made ties between him and me.' For ἂν doubled cp. 139, 339. κοινῶν = ἀδελφῶν, ὁμαίων (*Ant.* 1 ὦ κοινὸν αὐτάδελφον Ἰσμήνης κἀρα). The language of this passage is carefully framed so as to bear a second meaning, of which the speaker is unconscious, but which the spectators can feel: Iocasta has actually borne children to her own son Oedipus: thus in κοινῶν παίδων κοινὰ...ἐκπεφυκότα, the obvious sense of κοινὰ, 'common to Laius and Oedipus,' has behind it a second sense, in which it hints at a brood who are *brothers and sisters of their own sire*: see below 1403 f. This subtle emphasis—so ghastly, ξυνετοῖσιν—of the iteration in κοινῶν κοινὰ must not be obliterated by amending κοῖν' ἂν into κύματ' (Nauck) or σπέρματ' (Blaydes). Similarly, εἰ κείνῳ γένος | μὴ 'δυστύχησεν, is susceptible of the sense—'if his son (Oed. himself) had not been ill-fated.' κείνῳ γένος ἐδυστύχησε (his hope of issue was disappointed) is here a bold phrase for κείνος ἐδυστύχησε τὰ περὶ

γένος: for Oed. is not *now* supposed to know the story of the exposed babe (see 717 f.). Cp. Eur. *Andr.* 418 πᾶσι δ' ἀνθρώποις ἄρ' ἦν | ψυχὴ τέκν'. ὅστις δ' αὐτ' ἄπειρος ὦν ψέγει, | ἥσσαν μὲν ἀλγεί, δυστυχῶν δ' εὐδαιμονεῖ: *ib.* 711 ἡ στείρος οὐσα μόσχος οὐκ ἀνέξεται | τίκτοντας ἄλλους, οὐκ ἔχουσ' αὐτὴ τέκνα· | ἀλλ' εἰ τὸ κείνης δυστυχεῖ παίδων πέρι, κ.τ.λ.: *Synchl.* 66 εὐτεκνία opp. to δυστυχία.

263 νῦν δ', 'but as it is,' with aor. equivalent to a *perf.*, as *O. C.* 84, 371. Cp. below 948 καὶ νῦν ὅδε | πρὸς τῆς τύχης ὄλωλε. So with *historic pres.*, *Lys. In Erat.* § 36 εἰ μὲν οὖν ἐν τῷ δικαστηρίῳ ἐκρίνοντο, ῥαδίως ἂν ἐσφύζοντο...νῦν δ' εἰς τὴν βουλὴν εἰσάγουσιν.—ἐνήλατο: i.e. he was cut off by a timeless fate, leaving no issue, cp. 1300: *Ant.* 1345 ἐπὶ κρατὶ μοι | πότμος...εἰσέλατο: so the Erinyes say, μάλα γὰρ οὖν ἀλομένα | ἀνέκαθεν βαρυνεσῇ | καταφέρω ποδὸς ἄκμαν Aesch. *Eum.* 369, *Ag.* 1175 δαίμων ὑπερβαρὴς ἐμπίτνων: *Pers.* 515 ὦ δυσπρόνγη δαίμων, ὥς ἄγαν βαρὺς ποδοῖν ἐνέλλου παντὶ Περσικῷ γένει. The classical constr. with ἐνάλλομαι, as with ἐνθρόσκω and ἐμπηδάω, is usually the dat., though εἰς with accus. occurs in later Greek; a point urged by Deventer in his objections to this verse, which is, however, clearly sound.

264 ἀνθ' ὧν, properly *wherefore* (*O. C.* 1295): here, *therefore*. The protasis ἐπεὶ κυρῶ (258) required an apodosis introduced by ἀντὶ τούτων: but the parenthesis νῦν δ' ἐς τὸ κείνου κ.τ.λ. (263) has led to ὧν being irregularly substituted for τού-

who possess his bed and the wife who bare seed to him; and since, had his hope of issue not been frustrate, children born of one mother would have made ties betwixt him and me—but, as it was, fate swooped upon his head; by reason of these things will I uphold this cause, even as the cause of mine own sire, and will leave nought untried in seeking to find him whose hand shed that blood, for the honour of the son of Labdacus and of Polydorus and elder Cadmus and Agenor who was of old.

And for those who obey me not, I pray that the gods send them neither harvest of the earth nor fruit of the womb, but that they be wasted by their lot that now is, or by one yet more dire.

261 κοινῶν τε] καὶ νῦν τὰ M. Schmidt.

270 γῆν L: γῆς Vauvilliers.

των. Cp. 1466: Antiphon *De Caed.* Herod. § 11 δέον σε διομόσασθαι κ.τ.λ.... ἃ σὺ παρελθὼν, where the length of the protasis has similarly caused ἃ to be substituted for ταῦτα. Distinguish from this the use of ἀνθ' ὧν, by ordinary attraction, for ἀντὶ τούτων ἃ or ὅτι, = *because*, *Ant.* 1068.—τάδ', cogn. acc. to ὑπερμαχοῦμαι as *At.* 1346 σὺ ταῦτ' Ὀδυσσεὺ τοῦδ' ὑπερμαχεῖς ἐμολ; Cp. *Il.* 5. 185 οὐχ ὃ γ' ἀνευθε θεοῦ τάδε μαινεται. Brunck, Nauck and Blaydes adopt Mudge's conj. τοῦδ'. But the MSS. agree in the harder and more elegant reading.

265 ὑπερμαχοῦμαι only here: in *Ant.* 194, *At.* 1346 Soph. uses ὑπερμαχεῖν. But we need not therefore, with Elms. and Blaydes, read ὑπέρ μαχοῦμαι. The derivative form ὑπερμαχέω, to be a champion, implies ὑπέρμαχος, as *συμμαχέω* is from *σύμμαχος*, *προμαχέω* from *πρόμαχος*: ὑπερμάχομαι is a simple compound, like *συμμάχομαι* (Plat., Xen.), *προμάχομαι* (*Iliad.*, Diod., Plut.).—κάπὶ πάντ' ἀφίξομαι with ζητῶν, will leave nothing untried in seeking: a poetical variation of ἐπὶ πᾶν ἐλθεῖν (Xen. *Anab.* 3. 1. 18 ἄρ' οὐκ ἂν ἐπὶ πᾶν ἐλθοι...ὡς φόβον παράσχοι), as in Eur. *Hērōd.* 284 εἰς πάντ' ἀφίγμαί, 'I have tried all means.' In prose ἀφικνεῖσθαι εἰς τι usu.=to be brought to a situation, as Her. 8. 110 ἐς πᾶσαν βάσανον ἀπικνεομένους, though put to any torment; Plat. *Euthyd.* 292 Ε εἰς πολλήν γε ἀπορίαν ἀφικεσθαι.

267 τῷ Λαβδακίῳ παιδί, a dat. following ζητῶν κ.τ.λ. as=τιμωρούμενος. For Λαβδακίῳ—Πολυδώρου τε cp. Eur. *Med.* 404 τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις: for the adj., *Od.* 3. 190 Φιλοκτήτην Ποιάντιον [=Ποιάντος] ἀγλαὸν υἱόν: Her. 7. 105 τοῖς Μασκαμείοις ἐκγόνοισι: *Ph.* 1131:

*Tr.* 1219. Her. (5. 59) saw in the temple of the Ismenian Apollo at Thebes an inscription which he assigns to the age of Laius: ταῦτα ἡλικίην ἂν εἴη κατὰ Λαῖον τὸν Λαβδάκου τοῦ Πολυδώρου τοῦ Κάδμου. Cadmus, in the myth, is the son of Agenor king of Phoenicia, whence Carthage is 'Agenor's city' (Verg. *Aen.* 1. 338): Polydorus, son of Cadmus and Harmonia, was king of Thebes.

269 ε. construe: καὶ εὔχομαι τοῖς ταῦτα μὴ δρῶσιν [*for them*, *Ph.* 1019 καὶ σοὶ πολλάκις τόδ' ἠξιάμην] θεοὺς ἀνιέναι αὐτοῖς μὴτ' ἀροτόν τινα γῆς, μὴτ' οὖν γυναικῶν παῖδας. The acc. θεοὺς as subject to ἀνιέναι is better than a dat. θεοῖς with εὔχομαι would be: Xen. *Anab.* 6. 1. 26 εὔχομαι δοῦναι μοι τοὺς θεοὺς αἰτίον τινος ὑμῖν ἀγαθοῦ γενέσθαι: Ar. *Thesm.* 350 ταῖς δ' ἄλλαισιν ὑμῖν τοὺς θεοὺς | εὔχεσθε πάσαις πολλὰ δοῦναι κάγαθά.

271 μὴτ' οὖν: 'no, nor.' Aesch. *Ag.* 474 μὴτ' εἴην πολιπόρθης, | μὴτ' οὖν αὐτὸς ἀλούς, κ.τ.λ. Soph. *Phil.* 345 εἴτ' ἀληθὲς εἴτ' ἄρ' οὖν μάτην: cp. above v. 90. But οὖν with the first clause, below, 1049: *El.* 199, 560: see on 25.

272 φθερεῖσθαι, a fut. found also in Eur. *Andr.* 708 (φθερεῖ 2 sing.): Thuc. 7. 48 φθερεῖσθαι: Ionic φθαρέομαι: Her. 9. 42, 8. 108 (φθαρήσομαι in Hippocr., Arist., Plut.). The schol. says, φθαρήναι δεῖ γράφειν, οὐ φθερεῖσθαι, distinguishing εὔχομαι with fut. infin., 'I vow' (to do), from εὔχομαι with pres. or aor. infin., 'I pray.' But verbs of wishing or praying sometimes take a fut. infin. instead of pres. or aor.: Thuc. 6. 57 ἐβούλοντο...προτιμωρήσεσθαι: 6. 6 ἐδέχοντο μὲν...τῆς πάσης ἀρξεν: 1. 27 ἐδεθήσαν...ἐμπροπέρην: 7. 56 διεννοοῦντο κλήσειν. See

- ὕμῃν δὲ τοῖς ἄλλοισι Καδμείοις, ὅσοις  
 τὰδ' ἔστ' ἀρέσκονθ', ἧ τε σύμμαχος Δίκη  
 χοῖ πάντες εὖ ξυνέειν εἰσαεῖ θεοί. 275
- ΧΟ. ὥσπερ μ' ἀραῖον ἔλαβες, ᾧδ', ἀναξ, ἐρῶ.  
 οὐτ' ἔκτανον γὰρ οὔτε τὸν κτανόντ' ἔχω  
 δεῖξαι. τὸ δὲ ζήτημα τοῦ πέμψαντος ἦν  
 Φοίβου τόδ' εἰπεῖν, ὅστις εἵργασται ποτε.
- ΟΙ. δίκαι' ἔλεξας· ἀλλ' ἀναγκάσαι θεοὺς 280  
 ἂν μὴ θέλωσιν οὐδ' ἂν εἰς δύναιτ' ἀνήρ.
- ΧΟ. τὰ δεύτερ' ἐκ τῶνδ' ἂν λέγοιμ' ἅμοι δοκεῖ.
- ΟΙ. εἰ καὶ τρίτ' ἐστί, μὴ παρῆς τὸ μὴ οὐ φράσαι.
- ΧΟ. ἄνακτ' ἀνακτι ταυτ' ὀρώντ' ἐπίσταμαι  
 μάλιστα Φοίβω Τειρεσίαν, παρ' οὐ τις ἂν 285  
 σκοπῶν τὰδ', ᾧναξ, ἐκμάθοι σαφέστατα.
- ΟΙ. ἀλλ' οὐκ ἐν ἀργοῖς οὐδὲ τοῦτ' ἐπραξάμην.  
 ἔπεμψα γὰρ Κρέοντος εἰπόντος διπλοῦς  
 πομπούς· πάλαι δὲ μὴ παρὼν θαυμάζεται.

273 τοῖς τ' ἄλλοισι Jernstedt: τοῖς ἄλλοισι Καδμείοις θ' F. W. Schmidt.

Goodwin, *Moods and Tenses* § 113 (new ed.).

273 f. τοῖς ἄλλοισι. The loyal, as opp. to οἱ μὴ ταῦτα δρῶντες (269).—ἔστ' ἀρέσκοντ', cp. 126. ἧ τε σύμμαχος Δίκη, Justice who ever helps the righteous cause; Blaydes needlessly writes ἡ Δίκη τε σύμμαχος. O. C. 1012 ἐλθεῖν ἀρωγούς συμμάχους τε (τὰς θιάς).

275 f. εὖ: cf. *Trach.* 229 ἀλλ' εὖ μὲν ἔγμειθ', εὖ δὲ προσφωνοῦμεθα.—ὥσπερ μ' ἀραῖον κ.τ.λ. As you have brought me into your power under a curse [if I speak not the truth], so (ᾧδε, i.e. ἑνορκος) I will speak. Aeschin. *In Ctes.* § 90 μίαν ἐλπίδα λοιπὴν κατέειδε σωτηρίας, ἑνορκον λαβεῖν τὸν Ἀθηναίων δῆμον...βοηθήσειν, to bind them by an oath that they would help. λαβεῖν here has nearly the same force as in λαβεῖν αἰχμάλωτον etc.: Lys. or. 4 § 5 ὑποχείριον λαβὼν τὸ σῶμα, having got his person into my power.—ἀραῖον = πῇ ἂν ἔνοχον, cp. ὅρκιος...λέγω *Ant.* 305. The paraphrase of Eustath. 1809. 14 ὥσπερ με εἶλες διὰ τῆς ἀρᾶς is substantially right. The use of καταλαβεῖν is not really similar (Her. 9. 106 πῶστι τε καταλαβόντες καὶ ὀρκίοισι, Thuc. 4. 85 ὅρκιοις...καταλαβὼν τὰ τέλη), since the κατά in comp. gives the sense of overtaking, and so of binding. Nor can we compare O.

C. 284 ὥσπερ ἔλαβες τὸν ἱκέτην ἐχέγγυον, where the sense is, 'As thou hast received the (self-surrendered) suppliant under thy pledge.'

277 γάρ after ἔκτανον merely prefaces the statement: Plat. *Prot.* 320 C δοκεῖ τολύμην...μῦθον ὑμῖν λέγειν. ἦν γὰρ ποτε κ.τ.λ.

278 δεῖξαι, 'point to.' Note the emphatic place of the word: the speaker knows not that he is face to face with the slayer. τὸ ζήτημα, acc. of general reference. The simpler form would have been, ἦν τοῦ πέμψαντος τὸ ζήτημα καὶ λῦσαι: but, instead of a verb which could govern ζήτημα, τόδ' εἰπεῖν is substituted, because it conveniently introduces the clause ὅστις εἵργασται, explaining what the ζήτημα itself was. τὸ ζήτημα is then left much as αἰτεῖς is left in 216 when the insertion of ἀλκήν κ.τ.λ. has modified the construction.

281 ἂν μὴ θέλωσιν κ.τ.λ. Cp. *Phil.* 1368 καμ' ἀναγκάζεις τόδε. ἂν as 580, 749: O. C. 13, *Ant.* 1057, *Phil.* 1276, *Ant.* 1085. οὐδ' ἂν εἰς: *Ant.* 884 οὐδ' ἂν εἰς παύσαιτ' ἂν: O. C. 1656 οὐδ' ἂν εἰς | βνητῶν φράσειε. In this emphatic form even a prep. could be inserted (Xen. *Hellen.* 5. 4. 1 οὐδ' ὑφ' ἐνός, *Cyr.* 4. 1. 14 μηδὲ πρὸς μίαν), and in prose οὐδὲ

But for all you, the loyal folk of Cadmus to whom these things seem good, may Justice, our ally, and all the gods be with you graciously for ever.

CH. As thou hast put me on my oath, on my oath, O king, I will speak. I am not the slayer, nor can I point to him who slew. As for the question, it was for Phoebus, who sent it, to tell us this thing—who can have wrought the deed.

OE. Justly said; but no man on the earth can force the gods to what they will not.

CH. I would fain say what seems to me next best after this.

OE. If there is yet a third course, spare not to show it.

CH. I know that our lord Teiresias is the seer most like to our lord Phoebus; from whom, O king, a searcher of these things might learn them most clearly.

OE. Not even this have I left out of my cares. On the hint of Creon, I have twice sent a man to bring him; and this long while I marvel why he is not here.

281 *ἄν* Brunck; the MSS. have *ἀν* (as L), or *ἀν*.

*εἰς* stood without elision: in Ar. *Ran.* 927 etc., where the MSS. have *οὐδὲ ἐν* (Dind. writes *οὐδεὲν*), *οὐδ' ἄν ἐν* is a possible *v. l.*

282 *ἐκ τῶνδε=μετὰ τάδε*: Dem. or. 18 § 313 *λόγον ἐκ λόγου λέγων*.—For *δεύτερα*, second-best, cp. the proverb *δευτέρος πλοῦς*: Plat. *Legg.* 943 C *τὴν τῶν ἀριστέων κρίσιν...καὶ τὴν τῶν δευτέρων καὶ τρίτων*.—*ἄν λέγοιμι*: see on 95.

283 *τὸ μὴ οὐ*, not *τὸ μὴ*, because the sentence is negative: below, 1232: *Ant.* 544 *μὴ μ' ἀτιμάσῃς τὸ μὴ οὐ | θανεῖν*. But even in such a negative sentence the simple *τὸ μὴ* occurs: below, 1388: *Ant.* 443.

284 *ἀνακτ'*: *Od.* 11. 151 *Τειρεσίῳ ἀνακτος*.—*ταῦτ' ὁρῶντα*, not=*ταῦτ' ἀφρονούντα* or *γιγνώσκοντα*, 'taking the same views,' but *seeing in the same manner*, i.e. with equal clearness: *ὁρῶντα* absol., as *O. C.* 74 *ὅς' ἂν λέγοιμι, πάνθ' ὁρῶντα λέξομαι*: *ταῦτ' adverbial=κατὰ ταῦτ'*: the dat. *ἀνακτι* as *O. C.* 1358 *ἐν πόνῳ | ταῦτ' ὡς βεβηκώς...ἐμοί*. *Her.* 4. 119 *ταῦτ' ὅν ὑμῖν ἐπρήσσομεν*.

287 *οὐκ' ἐν ἀργοῖς τοῦτο κατέλιπον* would have meant, 'I did not leave this among things neglected.' *Soph.* fuses the negative form with the positive, and instead of *κατέλιπον* writes *ἐπραξάμην*: 'I saw to this (midd.) in such a manner that it also should not be among things neglected.' *πράσσεσθαι* (midd.) else-

where usu. = 'to exact' (*Thuc.* 4. 65 etc.): here=*διαπράσσεσθαι*, effect for oneself. Cp. *Ai.* 45 *ἐξεπράξατο* (effected his purpose). G. Wolff, sharing Kvíčala's objections to the phrase *ἐν ἀργοῖς πράσσεσθαι*, places a point after *τοῦτ'* ('but neither is this among things neglected:—I did it'). The extreme harshness of the *asyn-deton* condemns this; and the suggested *ἐπραξα μὴν* is no remedy. For *ἐν* cp. *οὐκ ἐν ἐλαφρῷ ἐποιεῦμην* (*Her.* 1. 118), *ἐν εὐχερεῖ | ἔθου (ταῦτα)* *Phil.* 875, *ταῦτ' οὖν ἐν ἀσχαρῷ θέμενος* *Eur. Hec.* 806. *ἀργοῖς*, not things *undone*, but things at which the work is sluggish or tardy; *O. C.* 1605 *κούκ' ἦν ἐτ' οὐδὲν ἀργὸν ὧν ἐφίετο*: *Eur. Phoen.* 776 *ἐν δ' ἐστὶν ἡμῖν ἀργόν, εἰ τι θέσφατον | οἰωνόμεναις Τειρεσίας ἔχει φράσαι*, i.e. 'in one thing our zeal has lagged,—the quest whether' etc.: *Theognis* however (583 Bergk 3rd ed.) has *τὰ μὲν προβέβηκεν ἀμήχανόν ἐστι γενέσθαι | ἀργά, = ἀποίητα, infecta*.

288 *διπλοῦς | πομπούς*: he had sent two successive messages—one messenger with each. *πομπός*=one who is sent to escort (*πέμπειν*) or fetch a person (*O. C.* 70). The words could mean (as *Ellendt* takes them) 'two sets of messengers': but the other view is simpler, and consists equally well with *οἶδε* in 297.

289 *μὴ παρὼν θαναμάξεται=θαναμάξω εἰ μὴ πάρεστι*; but with *οὐ*, = *θαναμάξω ὅτι οὐ πάρεστι*: differing nearly as 'I wonder

- ΧΟ. καὶ μὴν τά γ' ἄλλα κωφὰ καὶ παλαί' ἔπη. 290  
 ΟΙ. τὰ ποῖα ταῦτα; πάντα γὰρ σκοπῶ λόγον.  
 ΧΟ. θανεῖν ἐλέχθη πρὸς τινων ὁδοιπόρων.  
 ΟΙ. ἤκουσα καγὼ· τὸν δ' ἰδόντ' οὐδεὶς ὄρᾳ.  
 ΧΟ. ἀλλ' εἴ τι μὲν δὴ δείματός γ' ἔχει μέρος,  
 τὰς σὰς ἀκούων οὐ μενεῖ τοιάσδ' ἀράς. 295  
 ΟΙ. ᾧ μὴ 'στι δρῶντι τάρβος, οὐδ' ἔπος φοβεῖ.  
 ΧΟ. ἀλλ' οὐξελέγξων αὐτὸν ἔστιν· οἶδε γὰρ  
 τὸν θεῖον ἤδη μάντιν ᾧδ' ἄγουσιν, ᾧ  
 τάληθες ἐμπέφυκεν ἀνθρώπων μόνω.  
 ΟΙ. ᾧ πάντα νωμῶν Τειρεσία, διδακτά τε 300  
 ἄρρητά τ', οὐράνιά τε καὶ χθονοστιβῆ,  
 πόλιν μὲν, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὁμως

**290** τὰ τ' L: τὰ γ' ι (including A, where the 1st hand had begun to write τὰ δ').

**293** τὸν δ' ἰδόντ' MSS. τὸν δὲ δρῶντ' is an anonymous conjecture cited by Burton.

**294** The 1st hand in L wrote δείματοστ', (there is no trace of an accent on ο,) joining στ in one character; the corrector afterwards wrote τ' separately, as in 134, 257. (The facsimile shows that this τ' was not made from γ'.) δείματός τ' was the reading of almost all the later MSS.: indeed, it does not appear certain that any one of them has

ωῆγ' and 'I wonder that.' Xen. *Anab.* 4. 4. 15 (he spoke of) τὰ μὴ ὄντα ὡς οὐκ ὄντα: i.e. εἰ τι μὴ ἦν, ἔλεγεν ὅτι οὐκ ἦν.

**290** τὰ γ' ἄλλα...ἔπη: the rumours which were current—*apart from* the knowledge which the seer may have to give us. Not 'the other rumours.' Cp. Plat. *Phaed.* 110 E καὶ Νηοῖς καὶ γῇ καὶ τοῖς ἄλλοις ἔφοις τε καὶ φυτοῖς. κωφά: the rumour has died down; it no longer gives a clear sound. Cp. fr. 604 λήθην τε τὴν ἅπαντ' ἀπεστερημένην, | κωφήν, ἀναυδον. *At.* 911 ὁ πάντα κωφός, ὁ πάντ' ἀἰδρις, reft of all sense and wit.

**291** τὰ ποῖα, cp. 120.

**292** ὁδοιπόρων: the survivor had spoken of *λησταί*, 121. The word now used comes nearer to the truth (cp. 801 ὁδοιπορῶν); but, as the next v. shows, Oed. does not regard this rumour as a different one from that which Creon had mentioned.

**293** τὸν δ' ἰδόντ': the surviving eye-witness: cp. 119 ὦν εἶδε, πλὴν ἐν κ.τ.λ. Oed. has not yet learned that this witness could be produced: cp. vv. 754 ff. *ἰδόντα* is better than the conj. *δρῶντα* (1) as expressing, not merely that the culprit is unknown, but that no eye-witness of the deed is now at hand; (2) because, with ὄρᾳ, it has a certain ironical point,—expressing the king's in-

credulity as to anything being made of this clue. Cp. 105, 108.

**294** The subject to ἔχει is the murderer, who is foremost in the thoughts of the Chorus,—not the eye-witness (ὁ ἰδὼν, 293). The reversion from plural (ὁδοιπόρων, 292) to singular is unconscious, just as in 124 we have ὁ ληστής, after *ληστές* in 122.—*δείματός γ'*. *δείμα*, prop. 'an object of fear,' is used by Her. and the poets as = *δέος*: Her. 6. 74 Κλεομένηε...*δείμα* ἔλαβε Σπαρτιητέων: Aesch. *Suppl.* 566 χλωρῷ δέματι θυμὸν | πάλλοντ': Eur. *Suppl.* 599 ὡς μοι ὑφ' ἥπατι δέμα χλοερὸν ταρασσεῖ: id. *El.* 767 ἐκ δειματος, from fear. Cp. above, 153. The γ' gives emphasis: the *ἀρά* of Oed. were enough to scare the boldest. Hartung conjectures *δειμάτων ἔχει μέρος*. The plur. *δείματα* means either (a) objects of fear, or (b) much more rarely, *fears*, with reference to some particular objects already specified: as in *El.* 636 δειμάτων ἃ νῦν ἔχω, 'the terrors which I now suffer,' alluding to the *dreams*. Here we seem to need the sing., 'fear.'

**295 ff.** τὰς σὰς...ἀράς, thy curses: *τοιάσδε*, being such as they are.—*οὐξελέγξων*. The present *οὐξελέγξων* would mean, 'there is one who convicts him': i.e. the supposed criminal, whom threats scare not, is already detected; for the

CH. Indeed (his skill apart) the rumours are but faint and old.

OE. What rumours are they? I look to every story.

CH. Certain wayfarers were said to have killed him.

OE. I, too, have heard it, but none sees him who saw it.

CH. Nay, if he knows what fear is, he will not stay when he hears thy curses, so dire as they are.

OE. When a man shrinks not from a deed, neither is he scared by a word.

CH. But there is one to convict him. For here they bring at last the godlike prophet, in whom alone of men doth live the truth.

*Enter TEIRESIAS, led by a Boy.*

OE. Teiresias, whose soul grasps all things, the lore that may be told and the unspeakable, the secrets of heaven and the low things of earth,—thou feelest, though thou canst not see,

γ'.—δειμάτων ἔχει Hartung.

297 The 1st hand in L wrote οὐξελλέγων: the first λ has been erased, and -ξων written above, either by the 1st hand itself (as Dübner thinks), or by the first corrector. The later MSS. are divided between οὐξελέγων and οὐξελέγων: A supports the former, which, on the whole, has the ad-

prophet has come. Cp. Isocr. or. 8. § 139 ὥστ' οὐκ ἀπορήσομεν μεθ' ὧν κωλύσομεν τοὺς ἐξαμαρτάνοντας, ἀλλὰ πολλοὺς ἔχομεν τοὺς ἐτοίμως καὶ προθύμως συναγωνιζομένους ἡμῖν: where, however, the present part. συναγωνιζόμενος is relative to the future ἔχομεν. To this it may be objected: (1) the present participle with ἔστιν would not be suitable unless the conviction were in act of taking place: (2) the fut. partic. not only suits the context better—'one to convict him' [supposing he is here]—but also agrees with the regular idiom: e.g. Phil. 1242 τίς ἐσται μ' οὐπικωλύσων τάδε; El. 1197 οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα; (cp. Ant. 261:) Aesch. P. V. 27 ὁ λωφῆσων γὰρ οὐ πέφυκε πω: Xen. An. 2. 4. 5 ὁ ἡγήσόμενος οὐδέος ἐσται.

298 φ': this pron. ends a v. O. C. 14, Tr. 819, El. 873.

299 ἐμπέφυκεν, a divine gift of prophecy: Her. 9. 94 (of the seer Evenius) καὶ μετὰ ταῦτα αὐτίκα ἐμφυτον μαντικὴν εἶχε.—ἀνθρώπων μόνῳ, above all other men: cp. O. C. 261 μόνας... | σώζειν ὅλας τε κ.τ.λ., Athens, above all other cities, can save: Isocr. or. 14 § 57 ὀφείλετε δὲ μόνοι τῶν Ἑλλήνων τοῦτον τὸν ἔρανον, *unice* (though others owe it also).

300 δ πάντα νομῶν: νομάω (νομ) means (1) to distribute, (2) to dispose, and so to wield, ply, (3) figuratively, to ponder, *animo versare*: ἐν φρεσὶ κέρδε' ἐνώμας Od. 18. 216: ἐν ὥσιν νομῶν καὶ

φρεσὶν πυρὸς δίχα | χρηστηρίους δρυϊσας ἀψευδεὶ τέχνῃ Aesch. Theb. 25 (of Teiresias): (4) then, absolutely, to observe: Her. 4. 128 νομώντες... σῖτα ἀναιρεσόμενους, observing the moment when they were cutting forage. Similarly here,—with the idea of mental grasp unaided by eyesight. Plato (Crat. 411 D) fancifully connects γνώμη with νόμησις,—τὸ γὰρ νομᾶν καὶ τὸ σκοπεῖν ταῦτόν.—διδασκὰ τε ἀρρητὰ τε, cp. the colloquial ῥητὸν ἀρρητὸν τ' ἔπος (O. C. 1001 dicenda tacenda): ἀρρητα=ἀπόρρητα: Her. 6. 135 ἀρρητα ἱρὰ ἐκφύησαν.

301 οὐράνιά τε καὶ χθονοστιβή: not in apposition with ἀρρητα and διδασκὰ respectively, but both referring to each, lore that may or that may not be told, whether of the sky or of the earth. Dindorf cp. Nicephorus Gregoras Hist. Byz. 695 D ἄκτιστα γενέσθαι πάντα τὰ τ' οὐράνια τὰ τε χθονοστιβή καὶ ὑδραῖα γέννη: where, however, χθονοστιβή has its literal sense,—'walking the earth': here it is poet. for ἐπίγεια, 'the lowly things of earth.' Cp. Hom. hymn. 29. 2 ἀθανάτων τε θεῶν χαμαὶ ἐρχομένων τ' ἀνθρώπων.

302 μέν is not balanced by φρονεῖς δ' (as if we had οὐ βλέπεις μέν), but by the thought of the expected healer (310). The δὲ after φρονεῖς introduces the apodosis after a concessive protasis, as Her. 8. 22 εἰ δὲ ὑμῶν ἐστί τοῦτο μὴ δυνατὸν ποιῆσαι, ὑμεῖς δὲ (then) εἰ καὶ

οἷα νόσῳ σύνεστιν· ἥς σε προστάτην  
 σωτήρρά τ', ὠνάξ, μῶνον ἐξευρίσκομεν.  
 Φοῖβος γάρ, εἰ καὶ μὴ κλύεις τῶν ἀγγέλων, 305  
 πέμψασιν ἡμῖν ἀντέπεμψεν, ἔκλυσιν  
 μόνην ἂν ἐλθεῖν τοῦδε τοῦ νοσήματος,  
 εἰ τοὺς κτανόντας Λαῖον μαθόντες εὖ  
 κτείναιμεν, ἣ γῆς φυγάδας ἐκπεμψαίμεθα.  
 σύ νυν φθονήσας μήτ' ἀπ' οἰωνῶν φάτιν 310  
 μήτ' εἴ τι ν' ἄλλην μαντικῆς ἔχεις ὁδόν,  
 ῥῦσαι σεαυτὸν καὶ πόλιν, ῥῦσαι δ' ἐμέ,  
 ῥῦσαι δὲ πᾶν μίasma τοῦ τεθνηκότος.  
 ἐν σοὶ γὰρ ἐσμέν· ἄνδρα δ' ὠφελεῖν ἀφ' ὧν  
 ἔχοι τε καὶ δύναιτο κάλλιστος πόνων. 315

## ΤΕΙΡΕΣΙΑΣ.

φεῦ φεῦ, φρονεῖν ὡς δεινὸν ἔνθα μὴ τέλη  
 λῦγ φρονούντι. ταῦτα γὰρ καλῶς ἐγώ

vantage in authority, and is also recommended by Greek usage: see comm. 305 *el*  
*καὶ μὴ* MSS.: *εἴ τι μὴ* L. Stephani: *εἰ μὴ καὶ* F. V. Fritzsche. 307 *τοῦδε]* *τήνδε*  
 Blaydes. 308 *εἴ]* ἡ Meineke. 310 *σύ νυν]* The 1st hand in L seems to  
 have written *σύ νυν*, which a later hand changed to *σύ δ' οἶν*. (I formerly thought

*γῶν ἐκ τοῦ μέσου ἡμῶν ἐξεσθε*. Xen. *Cyr.* 5. 5. 21 *ἀλλ' εἰ μὴδὲ τοῦτο...βούλει ἀποκρίνασθαι, σὺ δὲ τοῦτεῖνθεν λέγε*.

303 *ἥς sc. νόσου. προστάτην νόσου*, a protector from a plague: strictly, one who stands in front of, *shields*, the city's distempered state. Cp. *Ai.* 803 *πρόστητ' ἀναγκαῖας τύχης, shelter my hard fate*. In Eur. *Andr.* 220 *χείρον' ἀρσένων νόσον | ταύτην νοσοῦμεν, ἀλλὰ προσστημεν καλῶς*, 'we suffer this distemper more cruelly than men, but ever rule it well,' the idea is that of *administering* (not protecting), as in *προϊστασθαι τῆς ἡλικίας*, to regulate one's own early years, Isocr. or. 15 § 290. Cp. 882.

304 *μῶνον*: this Ionic form (like *κοῦρος*, *δοῦρ*, *ξείνος*, *γούνατα*) is used in dialogue by Soph.: Aesch. has not *μῶνος*, though in *P. V.* 804 *τόν τε μουνῶπα στρατόν*. In [Eur.] *Rhes.* 31 *μόναρχοι* is now restored for *μῶναρχοι*.

305 *εἰ καὶ μὴ κλύεις*, 'if indeed...', implying that he probably *has* heard it. *Ai.* 1127 *δεινὸν γ' εἶπας, εἰ καὶ ῥῆς θανῶν*. On *εἰ καὶ* and *καὶ εἰ* see Appendix. Others would render, 'if you have not heard from the messengers *also*,

supposing it to be a hyperbaton for *εἰ μὴ κλύεις καὶ τῶν ἀγγέλων*. This is impossible. Prof. Campbell compares Thuc. 5. 45 *καὶ ἦν ἐς τὸν δῆμον ταῦτα λέγων*, as if put for *ἦν καὶ ἐς τὸν δῆμον*: but there the passage runs thus; (Spartan envoys had been pleading with effect before the Athenian Βουλὴ:)—*τὸν Ἀλκιβιάδην ἐφόβουν μὴ καὶ, ἦν ἐς τὸν δῆμον ταῦτα λέγων*, *ἐπαγᾶγονται τὸ πλῆθος καὶ ἀπωσθῇ ἡ Ἀργείων συμμαχία*: where the *καὶ* before *ἦν* goes with *ἐπαγᾶγονται*. Some adopt the conj. *εἰ τι μὴ*, 'unless *perchance*': for *τι* so used, see below 969, *O. C.* 1450, *Tr.* 586, 712: but no change is required.—For the pres. *κλύεις*, cp. *Ph.* 261.

308 *μαθόντες εὖ*. *εὖ* = 'with care,' 'a-right': cp. *Ai.* 18 *ἐπέγνωσ εὖ: ἰδ. 528 ἐὰν τὸ ταχθὲν εὖ τολμᾷ τελεῖν*. Meineke's conj. *ἦ*, adopted by Nauck, is weak, and against the rhythm.

310 *f. ἀπ' οἰωνῶν φάτιν*: for *ἀπό*, see 43: *φάτιν*, 151.—*ἄλλην ὁδόν*, as divination by fire (see on 21), to which Teiresias resorts (*Ant.* 1005) when the voice of birds fails him.

312 *f. ῥῦσαι σεαυτὸν κ.τ.λ. ῥέεσθαι*

what a plague doth haunt our State,—from which, great prophet, we find in thee our protector and only saviour. Now, Phoebus—if indeed thou knowest it not from the messengers—sent answer to our question that the only riddance from this pest which could come was if we should learn aright the slayers of Lafus, and slay them, or send them into exile from our land. Do thou, then, grudge neither voice of birds nor any other way of seer-lore that thou hast, but rescue thyself and the State, rescue me, rescue all that is defiled by the dead. For we are in thy hand; and man's noblest task is to help others by his best means and powers.

## TEIRESIAS.

Alas, how dreadful to have wisdom where it profits not the wise! Aye, I knew this well,

that the 1st hand had written σὺ οὖν, omitting δ'.) σὺ δ' οὖν r. **315** ἔχει L: ἔχει r.—πύνοσ L, with ων written above οσ by the first corrector (S). Several of the later MSS. (including A) have πόνων, though πόνος continued to be current as a variant. **317** λύη L: λύει or λύη r.

τι is to draw a thing to oneself, and so to protect it. ῥύσαι μίασμα here = literally, 'take the defilement under thy care'; i.e. 'make it thy care to remove the defilement.' Cp. πρόστην ἀναγκαίης τύχης (Ai. 803), shelter my hard fate, (instead of, 'shelter me from it.')—πάν μίασμα, the whole defilement, as affecting not only human life but also the herds and flocks and the fruits of the earth: cp. 253.—τοῦ τεύνηκότος, gen. of the source from which the μίασμα springs,—more pathetic than τοῦ φόβου, as reminding the hearer that vengeance is due for innocent blood. Both πάν and the usual sense of μίασμα forbid us to understand, 'avenge the uncleanness [i.e. the unpunished murder] of the dead man.' For ῥύσαι δὲ Blaydes conj. λύσον δὲ, comparing Eur. Or. 598 μίασμα λύσαι. But the triple ῥύσαι is essential to the force.

**314** ἐν σοί = penes te: O. C. 248 ἐν ὑμῖν ὡς θεῶ | κειμένα τλάμονες: Eur. Alc. 278 ἐν σοί δ' ἐσμέν καὶ ζῆν καὶ μῆ.—ἄνδρα, accus. before, not after, ὠφέλειν, as in Ant. 710 ἄλλ' ἄνδρα, κελ τις ἢ σοφός, τὸ μανθάνειν | πόλλ' ἀσχερόν οὐδέν. In both places ἄνδρα has a certain stress—'for mortal man.' But in Ai. 1344 ἄνδρα δ' οὐ δίκαιον, εἰ θάνοι, | βλάπτειν τὸν ἐσθλόν, ἄνδρα is the object, agreeing with τὸν ἐσθλόν.

ἀφ' ὧν ἔχει τε καὶ δύναιτο, by means of all his resources and faculties. The

optat. is thus used in universal statements, and therefore especially in γνώμαι: cp. 979: Ant. 666 ἀλλ' ὃν πόλις στήσσει, τοῦδε χρὴ κλύειν: Xen. Cyr. i. 6. 19 ἀλλὰ τοῦ μὲν αὐτὸν λέγειν, ἃ μὴ σαφῶς εἰδελή, φεῖδεσθαι δεῖ. So here we supply ἐστὶ (not ἂν εἴη) with κάλλιστος. The difference between ἀφ' ὧν ἂν ἔχη ('may have'), and ἔχει ('might have'), is that the latter form treats the 'having' as an abstract hypothesis (ἐλ τι ἔχει).

**317** λύη: for subjunct. without ἄν, cf. O. C. 395 δὲ νέος πέση: Ai. 1074 ἐνθα μὴ καθεστήκη δέος: Tr. 1008 δ' τι καὶ μύση. The subjunct., ἐνθα μὴ λύη, = 'in a case where it may not profit': the indic., ἐνθα μὴ λύει, = 'in a case where it does not profit.' The use of μὴ, whether with subjunct. or with indic., generalises the statement. Cp. O. C. 839 μὴ 'πίτασσο' ἃ μὴ κρατεῖς: id. 1442 μὴ πεῖθ' ἃ μὴ δεῖ. But L has λύη, and some other MSS. have λύη: and it is much more likely that this should have become λύει than *vice versa*. τέλη λύη = λυσίτελή, only here: cp. Eur. Alc. 627 φημί τοιοῦτους γάμους | λύνει βροτοῖς.—ταῦτα γὰρ (I have to bewail this now), for, though I once knew it, I had forgotten it. Teiresias, twice summoned (288), had come reluctantly. Only now, in the presence of Oedipus, does he realise the full horror of the secret which he holds.

εἰδὼς διώλεσ'. οὐ γὰρ ἂν δεῦρ' ἰκόμην.

OI. τί δ' ἔστιν; ὥς ἄθνημος εἰσεληλυθας.

TE. ἄφες μ' ἐς οἴκους· ῥᾶστα γὰρ τὸ σὸν τε σὺ 320  
καγὰρ διοίσω τοῦμόν, ἣν ἐμοὶ πίθη.

OI. οὐτ' ἔννομ' εἶπας οὔτε προσφιλῇ πόλει  
τῇδ', ἣ σ' ἔθρεψε, τήνδ' ἀποστερῶν φάτιν.

TE. ὁρῶ γὰρ οὐδὲ σοὶ τὸ σὸν φώνημ' ἰὸν  
πρὸς καιρόν· ὥς οὖν μῆδ' ἐγὼ ταῦτόν πάθω. 325

OI. μὴ πρὸς θεῶν φρονῶν γ' ἀποστραφῆς, ἐπεὶ  
πάντες σε προσκυνοῦμεν οἷδ' ἰκτῆριοι.

TE. πάντες γὰρ οὐ φρονεῖτ'. ἐγὼ δ' οὐ μὴ ποτε  
τάμ', ὥς ἂν εἶπω μὴ τὰ σ', ἐκφῆνω κακά.

OI. τί φῆς; ξυνειδὼς οὐ φράσεις, ἀλλ' ἔννοεῖς 330  
ἡμᾶς προδοῦναι καὶ καταφθεῖραι πόλιν;

TE. ἐγὼ οὐτ' ἐμαυτὸν οὔτε σ' ἀλγυνῶ. τί ταῦτ'  
ἄλλως ἐλέγχεις; οὐ γὰρ ἂν πύθοιό μου.

**322** ἔννο μ' L, with an erasure between o and μ'. The 1st hand had written *ἐννομον* (found in some later mss.); the correction may be due either to the 1st hand itself, or to the διορθωτής (S). L has *προσφιλή*, with *es* written above, by S (I think), rather than by the 1st hand. Many later mss. (including A) combine *ἐννομ'* with *προσφιλές*, though the latter error was prob. generated by *ἐννομον*. **325** *μῆδ' ἐγὼ*] *μὴ λέγων*

**318** διώλεσ' = let slip out of my memory; cp. *σφῆσθαι* to *remember*, *El.* 993, 1257, *Tr.* 682; Plat. *Theaet.* 153 B *κτᾶται τε μαθήματα καὶ σφίζεται*. *Rep.* 455 B *ἂ ἐμαθε, σφίζεται*. So Terent. *Phormio* 2. 3. 39 *perii hercle: nomen perdidit*, 'have forgotten.'—Some explain, 'suppressed the thought.'

**319** τί δ' ἔστιν; *El.* 920 *φεῦ τῆς ἀνολας*...ΧΡΤΣ. τί δ' ἔστιν; and so often in Soph. (as 1144, *Tr.* 339, *El.* 921); *δέ* marking that the attention is turned to a new point, as in τί δ'; *quid vero?* (941), or to a new person; Isaeus or. 8 § 24 *σὺ δὲ τίς εἶ*;

**321 f.** *διοίσω*, bear to the end: Eur. *Hipp.* 1143 *δάκρυσι διοίσω | πότμον ἀποτμον, ἵνε οὐτ' joyless days*: Thuc. 1. 11 *ἐλ ξυνεχῶς τὸν πόλεμον διέφερον*. *διαφέρειν* could not mean 'to bear apart' (from each other), though that is implied.—*πίθη*, i.e. obey me by letting me go home.

**322** οὐτ' ἔννομ' κ.τ.λ.: not in conformity with usage, which entitled the State to benefit by the wisdom of its *μάντις*. The king's first remonstrances are gentle.

**323** ἀποστερῶν, 'withholding': Arist. *Rhet.* 2. 6. 3 *ἀποστερήσαι παρακαταθήκην, depositum non reddere*.—*φάτιν*, of a divine message, 151.

**324** ὁρῶ γὰρ κ.τ.λ.: (*I do not speak*), for I see that *neither* dost thou speak opportunely: (*I am silent*) therefore, lest I too should speak unseasonably.

**325** πρὸς καιρόν = *καιρίως*, as *Ai.* 38, *Ph.* 1279, *Tr.* 59.—ὥς οὖν κ.τ.λ.: '(I do not speak), then, in order that *neither* (*μηδέ*) may I share your mishap (of speaking amiss).' If he speaks not, *neither* will he speak wrongly. Cp. Thuc. 2. 63 *εἰκός...μὴ φεύγειν τοὺς πόνοους, ἣ μῆδὲ τὰς τιμὰς διώκειν*. I now prefer this view to taking *μῆδ' ἐγὼ* as irregular for *μὴ καὶ ἐγὼ* ('lest I too...'),—resolving *μηδέ* into *μὴ not*, *δέ on the other hand*; though the place of *ἐγὼ* suggests this. Kvčala's *μὴ λέγων* is ingenious and attractive; it may, indeed, be right: but seems hardly necessary.

**326** *μὴ πρὸς θεῶν κ.τ.λ.* The attribution of these two verses to the Chorus in some mss. is probably due to the plur. in 327 having misled those who did not

but let it slip out of mind; else would I never have come here.

OE. What now? How sad thou hast come in!

TE. Let me go home; most easily wilt thou bear thine own burden to the end, and I mine, if thou wilt consent.

OE. Thy words are strange, nor kindly to this State which nurtured thee, when thou withholdest this response.

TE. Nay, I see that thou, on thy part, openest not thy lips in season: therefore I speak not, that neither may I have thy mishap.

OE. For the love of the gods, turn not away, if thou hast knowledge: all we suppliants implore thee on our knees.

TE. Aye, for ye are all without knowledge; but never will I reveal my griefs—that I say not thine.

OE. How sayest thou? Thou knowest the secret, and wilt not tell it, but art minded to betray us and to destroy the State?

TE. I will pain neither myself nor thee. Why vainly ask these things? Thou wilt not learn them from me.

Κρίчала. **326 f.** L rightly assigns these two verses to Oedipus. Several later MSS. give them to the Chorus, probably because v. 327 was thought less suitable to the person of the king. But there is no fitting place for the interposition of the Chorus before v. 404. **332** ἐγὼ τ' L (with οὔτε written over ἐμαυτὸν): ἐγὼ οὔτε r.

see that the king speaks for all Thebes. —φρονῶν γ', if thou hast understanding (of this matter): cp. 569 ἐφ' οἷς γὰρ μὴ φρονῶ σιγᾶν φιλῶ: not, 'if thou art sane.' But in 328 οὐ φρονεῖτε = 'are without understanding,' 'are senseless.'

**328 f.** ἐγὼ δ' οὐ ποτε ἐκφήνω τὰ ἐμὰ (ὡς ἂν μὴ εἰπω τὰ σὰ) κακά: I will never reveal my (not to call them *thy*) griefs. τὰ ἐμὰ κακά, = those secrets touching Oedipus which lie heavy on the prophet's soul: τὰ σὰ κακά, those same secrets in their import for Oedipus. We might render ὡς ἂν εἰπω μὴ τὰ σ' either (i) as above, or (ii) 'in order that I may not utter thy griefs.' But (i) is preferable for these reasons:—(1) The subjunct. εἰπω with μὴ was familiar in such phrases. Plat. *Rep.* 487 D τοὺς μὲν πλείστους καὶ πάνυ ἄλλοκότους γιγνομένους, ἵνα μὴ παμπονήρως εἰπωμεν, 'becoming very strange persons,—not to use a more unqualified epithet': *Rep.* 507 D οὐδ' ἄλλαις πολλαῖς, ἵνα μὴ εἰπῶ ὅτι οὐδεμιᾷ, τοιούτου προσδεῖ οὐδένος, i.e. few,—not to say none: *Hippias minor* 372 D τοιοῦτός εἰμι οἷός περ εἰμι, ἵνα μὴ δὲν ἐμαυτὸν μείζον εἰπω,—to say nothing more of myself. The substitution of ὡς ἂν for the com-

moner ἵνα in no way alters the meaning. For ὡς ἂν μὴ, cp. Ar. *Av.* 1508 τοῦτ'... τὸ σκιάδειον ὑπέρεχε | ἄνωθεν, ὡς ἂν μὴ μ' ἴδωσιν οἱ θεοί. For ὡς ἂν εἰπω μὴ instead of ὡς ἂν μὴ εἰπω, cp. 255, *Phil.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα. O. C. 1365 εἰ δ' ἐξέφυσα τάσδε μὴ 'μαντῶ τροφούς. Her. 7. 214 εἶδεν γὰρ ἂν καὶ ἐὼν μὴ Μηλιεύς... τὴν ἀτραπὸν. (2) The emphatic position of τὰ μ' suits this version. (3) ἐκφήνω is more forcible than εἰπω. If the meaning were, 'I will not reveal my griefs, in order that I may not mention (εἰπω) thy griefs,' the clauses would be ill-balanced. See Appendix, n. on vv. 328 f.

**330** ξυνειδώς, because ἐκφήνω implied that he knew. Cp. 704 αὐτὸς ξυνειδώς, ἡ μαθὼν ἄλλον παρά; i.e. of his own knowledge, or on hearsay? Not, 'being an accomplice' (as *Ani.* 266 ξυνειδέναι | τὸ πρᾶγμα βουλευέσσαντι): Oed. can still control his rising anger.

**332** ἐγὼ οὐτ', synizesis. The rugged verse is perh. designed to express agitation. Cp. 1002 ἐγὼ οὐχί: O. C. 939 ἐγὼ οὐτ' ἀνανδρον, 998 ἐγὼ οὐδέ, 1436 τελεῖτ', ἐπεὶ οὐ μοι: *Ani.* 458 ἐγὼ οὐκ ἐμελλον: *Ph.* 1390 ἐγὼ οὐκ Ἀρτείδας.—ταῦτ', 29 n.

- ΟΙ. οὐκ, ὦ κακῶν κάκιστε, καὶ γὰρ ἂν πέτρου  
φύσιν σύ γ' ὀργάνειας, ἔξερεῖς ποτέ, 335  
ἀλλ' ὦδ' ἄτεγκτος κατελεύτητος φανεῖ;  
ΤΕ. ὀργὴν ἐμέμψω τὴν ἐμήν, τὴν σὴν δ' ὁμοῦ  
ναίουσαν οὐ κατείδες, ἀλλ' ἐμέ ψέγεις.  
ΟΙ. τίς γὰρ τοιαυτ' ἂν οὐκ ἂν ὀργίζοιτ' ἔπη  
κλύων, ἃ νῦν σὺ τήνδ' ἀτιμάζεις πόλιν; 340  
ΤΕ. ἤξει γὰρ αὐτά, καὶ ἐγὼ σιγῇ στέγω.  
ΟΙ. οὐκοῦν ἄ γ' ἤξει καὶ σὲ χρὴ λέγειν ἐμοί.  
ΤΕ. οὐκ ἂν πέρα φράσαιμι. πρὸς τὰδ', εἰ θέλεις,  
θυμοῦ δι' ὀργῆς ἦτις ἀγριωτάτη.  
ΟΙ. καὶ μὴν παρήσω γ' οὐδέν, ὥς ὀργῆς ἔχω, 345  
ἄπερ ξυνήμ'. ἴσθι γὰρ δοκῶν ἐμοί  
καὶ ξυμφυτεῦσαι τοῦργον, εἰργάσθαι θ', ὅσον

**336** κάπαρητος Sehrwald. **337** ὀρμήν L 1st hand. γ has been written over μ by an early hand (prob. S), which has also sought to make μ into γ in the text.

**334** πέτρου | φύσιν: Eur. *Med.* 1279 ὦ τάλαυ', ὡς ἀρ' ἦσθα πέτρος ἢ σίδαρος. For the periphrasis cp. Plat. *Phaedr.* 251 B ἡ τοῦ πτεροῦ φύσις, = τὸ πτερόν, πεφυκὸς ὥσπερ πέφυκε, being constituted as it is: *Timae.* 45 B τὴν τῶν βλεφάρων φύσιν: 74 D τὴν τῶν νευρῶν φύσιν: 84 C ἡ τοῦ μυελοῦ φύσις: *Legg.* 145 D τὴν ἰδατος φύσιν. And so often in Arist., e.g. ἡ τοῦ πνεύματος φύσις *Meteor.* 2. 8: ἡ τῶν νευρῶν φύσις *Hist. Anim.* 3. 5.

**335** ποτέ, tandem aliquando: *Phil.* 816 μέθες ποτέ: *ib.* 1041 τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.

**336** ἀτελεύτητος, not brought to an end: *Pl.* 4. 175 ἀτελευτήτων ἐπὶ ἔργῳ. *Plut. Mor.* 114 F τὸ γὰρ δὴ ἀτελεύτητον νομίζειν τὸ πένθος ἀνοίας ἐστὶν ἐσχάτης. Here, a man 'with whom one cannot make an end,'—who cannot be brought to the desired issue. In freely rendering, 'Wilt thou never make an end?' we remember, of course, that the adj. could not literally mean 'not finishing.' Possibly it is borrowed from the colloquial vocabulary of the day: the tone is like that of the Latin *odiosus*.

**337** ἐμέμψω, aor. referring to the moment just past: so oft. ἐπῆνεσα, ξυνήκα, ησθην: ἔπηξα (*O. C.* 1466): ἐφοῖξα (*Ai.* 693): ἐδεξάμην (*El.* 668): ἀπέπτυσσα (*Eur. Hec.* 1276). ὁμοῦ | ναίουσας, while (or though) it dwells close to

thee,—possesses and sways thee. So *O. C.* 1134 κηλὶς κακῶν ξύνοικος: *El.* 784 βλάβη | ξύνοικος: *Ai.* 639 συντρόφοις | ὀργαῖς. But (as Eustathius saw, 755. 14) the words have a second meaning: 'thou seest not that thine own [τὴν σὴν, thy kinswoman, thy mother] is dwelling with thee [as thy wife].' The ambiguity of τὴν σὴν, the choice of the phrase ὁμοῦ ναίουσας, and the choice of κατείδες, leave no doubt of this. Cp. 261.

**338** ἀλλ' ἐμέ ψέγεις: the thought of ὀργὴν ἐμέμψω τὴν ἐμήν returns upon itself, as if from a sense that the contrast between ἐμέμψω and κατείδες would be imperfectly felt without such an iteration. This is peculiarly Sophoclean; cp. above 166 (ἐλθετε καὶ νῦν): Schneidewin cp. also *Ai.* 1111 οὐ...τῆς σῆς οὐνεκ... | ἀλλ' οὐνεκ' ὀρκῶν... | σοῦ δ' οὐδέν: and similarly *Ant.* 465 ff., *Trach.* 431 ff., *El.* 361 ff.

**339** The emphasis on τοιαῦτα as well as on οὐκ warrants the repeated ἂν: cp. 139: *Ant.* 69 f.: *Eur. Andr.* 934 οὐκ ἂν ἐν γ' ἐμοῖς δόμοις | βλέπουσ' ἂν αὐγάς τὰμ' ἐκαρποῦτ' ἂν λέχη.

**340** ἀ...ἀτιμάζεις πόλιν: ἄ cogn. accus.: *Ai.* 1107 τὰ σέμ' ἔπη | κόλαζ' ἐκείνους: *Ant.* 550 τί ταῦτ' ἀνίαις μ'; ἀτιμάζεις, by rejecting the request that he would speak: *Ant.* 544.

**341** ἤξει γὰρ αὐτά. The subject to ἤξει is designedly left indeterminate:

OE. What, basest of the base,—for thou wouldest anger a very stone,—wilt thou never speak out? Can nothing touch thee? Wilt thou never make an end?

TE. Thou blamest my temper, but seest not that to which thou thyself art wedded: no, thou findest fault with me.

OE. And who would not be angry to hear the words with which thou now dost slight this city?

TE. The future will come of itself, though I shroud it in silence.

OE. Then, seeing that it must come, thou on thy part shouldst tell me thereof.

TE. I will speak no further; rage, then, if thou wilt, with the fiercest wrath thy heart doth know.

OE. Aye, verily, I will not spare—so wroth I am—to speak all my thought. Know that thou seemest to me e'en to have helped in plotting the deed, and to have done it, short of

δρῶν 1.—τὴν σὴν δ' L, and so almost all the later MSS. But one at least (V<sup>4</sup>) has τὴν σοὶ δ', which Dindorf adopts. **347** ἐργάσθαι δ' L 1st hand, but the δ' has been

'(the things of which I wot) will come of themselves.' The seer is communing with his own thought, which dwells darkly on the κακά of v. 329. αὐτά = αὐτόματα: II. 17. 252 ἀργαλέον δέ μοι ἐστὶ διασκοπιᾶσθαι ἕκαστον... | ἀλλά τις αὐτὸς ἴτω. Cp. the phrase αὐτὸ δείξει, *res ipsa arguet*, the result will show: Soph. fr. 355 ταχὺ δ' αὐτὸ δείξει τοῦργον.

**342** οὐκοῦν ἄ γ' ἤξει. Elmsley, Nauck and Hartung read οὐκ οὖν...έμοι; but the positive χρη is stronger without the query. 'Then, seeing that they will come, thou on thy part (καὶ σέ) shouldst tell them to me.' The stress of καὶ falls primarily on σέ, but serves at the same time to contrast λέγειν with ἤξει. In ἄ γ' ἤξει the causal force of the relative is brought out by γε: *quippe quae ventura sint*.

**343 f.** οὐκ ἂν πέρα φράσαιμι. The courteous formula (95, 282), just because it is such, here expresses fixed resolve.—ἥ τις ἀγριωτάτη: II. 17. 61 ὅτε τις τε λῶν...βούν ἀρπάσῃ ἥ τις ἀρίστη: Plat. *Arrol.* 23 Α πολλὰ ἀπέχθεται...καὶ οἱ χαλεπώταται: Dem. or. 2 § 18 εἰ μὲν γάρ τις ἀνὴρ ἐστὶν ἐν αὐτοῖς οἷος ἐμπειρος πολέμου καὶ ἀγώνων [*sc. ἐστ*], τοῦτους, κ.τ.λ.

**345** καὶ μὴν with γε, 'aye verily': cp. *EL.* 554, where ἦν ἐφ'ἧς μοι is answered (556) by καὶ μὴν ἐφίημι'. (For a slightly different καὶ μὴν...γε, see *O. C.* 396.)—ὡς ὁργῆς ἔχω = ἔχω ὁργῆς ὡς ἔχω, being

so wroth as I am. Thuc. 1. 22 ὡς ἐκατέρων τις εὐνοίας ἢ μνήμης ἔχοι: Eur. *Helen.* 313 πῶς δ' εὐμενέας τοισὶδ' ἐν δόμοις ἔχεις; παρήσω...οὐδὲν (τούτων) ἄπερ ξυνίημι'. I will leave unsaid nothing (of those things) which I comprehend, *i.e.* I will reveal my whole insight into the plot. ξυνίημι suits the intellectual pride of Oedipus: he does not say 'think' or 'suspect': cp. 628. For γὰρ after ἴσθι cp. 277.

**347** καὶ ξυμφυτεῦσαι...ἐργάσθαι θ'. καί...τε could no more stand for 'and' ...'both' than *et...que* could. καί here (*adeo*) implies, 'no mere sympathiser, but actually the plotter.' Cp. *O. C.* 1394 καὶ (*e'en*) πᾶσι Κἀδμεῖοις τοῖς σαντοῦ θ' ἅμα. ξυμφυτεῦσαι: Pind. *Isth.* 5 (6). 12 σύν τέ οἱ δαίμων φυτεύει δόξαν: *Αἰ.* 953 Παλλὰς φυτεύει πῆμα: *EL.* 198 δεινὰν δεινῶς προφυτεύσαντες | μορφάν (of crime). Hermann preferred δ' to τ' after ἐργάσθαι, as meaning, 'but hast done it (only) by another's hands' (*i.e.* 'though thou hast not executed it thyself'): this, however, besides being forced, destroys the climax.—ὅσον (εἶχες ἐργάσθαι) μὴ καίνων, so far as you could be the author of the deed without slaying: Thuc. 4. 16 φυλάσσειν δὲ καὶ τὴν νῆσον Ἀθηναίους μὴδὲν ἦσσαν, ὅσα μὴ ἀποβαίνοντας: 1. 111 τῆς γῆς ἐκράτουν ὅσα μὴ προϊόντες πολλὸν ἐκ τῶν δπλων: *Tr.* 1214 | ὅσον γ' ἂν [*sc.* δρῶν τούτο] αὐτὸς μὴ ποτιψαύων χερσίν.

- μὴ χερσὶ καίνων· εἰ δ' ἐτύγχανες βλέπων,  
καὶ τοῦργον ἂν σοῦ τοῦτ' ἔφην εἶναι μόνου.
- TE. ἄληθες; ἐννέπω σὲ τῷ κηρύγματι 350  
ὥπερ προείπας ἐμμένειν, καὶ ἡμέρας  
τῆς νῦν προσαυδᾶν μήτε τούσδε μήτ' ἐμέ,  
ὥς ὄντι γῆς τῆσδ' ἀνοσίῳ μιάστορι.
- OI. οὕτως ἀναιδῶς ἐξεκίνησας τόδε 355  
τὸ ῥῆμα; καὶ ποῦ τοῦτο φεύξεσθαι δοκεῖς;
- TE. πέφευγα· τάληθες γὰρ ἰσχύον τρέφω.
- OI. πρὸς τοῦ διδαχθεῖς; οὐ γὰρ ἔκ γε τῆς τέχνης.
- TE. πρὸς σοῦ· σὺ γάρ μ' ἄκοντα προὔτρεψω λέγειν.
- OI. ποῖον λόγον; λέγ' αὖθις, ὥς μάλλον μάθω.
- TE. οὐχὶ ξυνῆκας πρόσθεν; ἢ ἔκπειρά \*λέγων; 360
- OI. οὐχ ὥστε γ' εἰπεῖν γνωστόν· ἀλλ' αὖθις φράσον.

re-touched, to make θ'. εἰργάσθαι θ' r. 349 εἶναι was omitted by the 1st hand in L, but has been written in very pale and faint ink above the line, between ἔφην and μόνου, by a hand of perh. the 12th cent. The later MSS. have εἶναι. Kirchhoff conj. τοῦτ' ἔφην ἅπαν μόνου. 360 L has ἡ' κπειρᾶι λέγειν, with ο written under the accent on λεγ, and a mark of abbreviation, ϛ, over ειν. Dübner thinks that the 1st hand wrote λέγ, denoting ειν by the mark aforesaid, and indicating by ο a reading λόγων, to which a marginal gloss by a later hand refers, εἰ πείραν λόγων κινεῖς: then

349 καὶ τοῦργον...τοῦτο, the *doing* of this thing also, αὐτὴν τὴν πράξιν, as dist. from the plotting and the direction of the act.

350 ἄληθες; κ.τ.λ. The same word marks the climax of Creon's anger in *Ant.* 758: cp. *Ar. Av.* 393 ἐτέον; etc. ἐννέπω σέ...ἐμμένειν, I command that thou abide: so *Phil.* 101 λέγω σε...λαβεῖν.

351 ὥπερ προείπας (sc. ἐμμένειν), by which thou didst proclaim that (all) should abide: this is better than taking ὥπερ as by attraction for ὅπερ, since προείπον could take an acc. of the *thing proclaimed* (e.g. ξενίαν, πόλεμον, θάνατον), but not of the edict itself (as κήρυγμα).

353 ὥς ὄντι...μιάστορι, an anacolouthon for ὥς θῆτα...μιάστορα, as if ἐννέπω σοὶ had preceded. ἐμέ just before made this necessary. In *Eur. Med.* 57 most MSS. give ὥσθ' ἡμερὸς μ' ὑπῆλθε γῆ τε κούρανῳ | λέξαι μολούση δέυρο δεσποίνης τύχας, where Porson, reading μολούσαν, admits that the dat. stands in Philemon's parody (*Athenaeus* 288 D), ὥς ἡμερὸς μ' ὑπῆλθε γῆ τε κούρανῳ | λέξαι μολόντι τοῦσον ὥς ἐσκεύασα. Elms. cp. *Eur. I.* A. 491 ἄλλως τέ μ' ἔλεος τῆς

ταλαιπώρου κόρης | εἰσῆλθε συγγένειαν ἐννοούμενῳ. Conversely *Thuc.* 6. 85 § 2 (τοῖς ἐκεῖ ἐνυμμάχοις followed by Σίους, etc., in appos.).

354 ἐξεκίνησας. ἐκκινεῖν is used of starting game, *El.* 567 ἐξεκίνησεν ποδοῖν | ...ἐλαφον: of rousing one from rest, *Tr.* 1242, and fig. of exciting pain which had been lulled, *id.* 979. Here the notion is that of a startling utterance. Cp. the use of κινεῖν in the sense of mooting subjects which should not have been touched: *Eur. El.* 302 ἐπεὶ δὲ κινεῖς μῦθον, i.e. since thou hast broached this theme: cp. *O. C.* 1526 ἃ δ' ἐξάγιστα μηδὲ κινεῖται λόγῳ. In *Eur. Med.* 1317 τί τάσδε κινεῖς κἀναμοχλεῖς πύλας; Porson, with the author of the *Christus Patiens*, reads λόγους, thinking that *Ar. Nucl.* 1399 ὦ καινῶν ἐπῶν | κινητὰ καὶ μοχλευτὰ alluded to that place. So ἀκίνητα (ἔπη) = ἀπόρρητα *O. C.* 624, *Ant.* 1060 ὁρεῖς με τὰ κίνητα διὰ φρενῶν φράσαι. | κίνειν, κ.τ.λ.

355 καὶ ποῦ κ.τ.λ. And on what ground dost thou think to escape (punishment for) this thing? For ποῦ cp. 390: *Al.* 1100 ποῦ σὺ στρατηγεῖς τοῦδε; Dis-

slaying with thy hands. Hadst thou eye-sight, I would have said that the doing, also, of this thing was thine alone.

TE. In sooth?—I charge thee that thou abide by the decree of thine own mouth, and from this day speak neither to these nor to me: *thou* art the accursed defiler of this land.

OE. So brazen with thy blustering taunt? And wherein dost thou trust to escape thy due?

TE. I have escaped: in my truth is my strength.

OE. Who taught thee this? It was not, at least, thine art.

TE. Thou: for thou didst spur me into speech against my will.

OE. What speech? Speak again that I may learn it better.

TE. Didst thou not take my sense before? Or art thou tempting me in talk?

OE. No, I took it not so that I can call it known:—speak again.

another hand wrote *ειν* in full. Campbell holds that the 1st hand wrote *λέγει*. All the later mss. have *λέγειν*; and I believe, with Dübner, that this was what the 1st hand in L meant to give. The superscript *ο*, however, is not (I think) from the first hand, but from a later one, prob. the same that wrote the marg. gloss. The *ειν* may be from the first corrector (S).—Hartung reads *ἡ πειρᾷ λέγων*; Campbell, *ἡ 'κπειρᾷ λόγῳ*; Wecklein and Bellermann, *ἡ ἐκπειρᾷ λόγων*; Blaydes proposes *οὐχὶ ξυνῆκας*; *πρὸς τί μου 'κπειρᾷ λέγειν*; Mekler, *ἡ πέτρα 'λεγον*; F. W. Schmidt, *ἡ ἐτέρα λέγω*;

tinguish *καί* (1) *prefixed* to interrogative particles, when it expresses an objection: Aesch. *Ag.* 280 *καί τίς τόδ' ἐξίκοιτ' ἂν ἀγγέλων τάχος*; Dem. or. 19 § 257 (with Shilleto's note), and *καί πῶς*; *passim*: (2) *suffixed*, where, granting a fact, it asks for further information: *Agam.* 278 *ποίου χρόνου δὲ καὶ πεπόρηται πόλις*; (assuming it to be taken, *when was it taken?*) Eur. *Alc.* 834 *ποῦ καὶ σφε θάπτει*; *τοῦτο φεύγειν* here = *τούτου τὴν δίκην ἐκφεύγειν*: Eur. *Med.* 795 *παίδων φόνον | φεύγουσα*, fleeing from (the penalties of) the murder: Cic. *Pro Cluent.* 59 § 163 *calumniam (= crimen calumniae) non effugiet*. But in Lys. *In Erat.* § 34 *τοῦτο...οὐ φεύγω* = 'I do not avoid this point.'

356 *εἰ ἰσχύον* expresses the living strength of the divine instinct within him: cp. *ζῶντα* 482.—*τρέφω*: see on *ἐμπέφυκεν* 299.—*τέχνης*, slightly contemptuous; cp. 388, 562, 709.

358 *προὔτρέφω*: the midd., as 1446: but the act., *Ant.* 270, *El.* 1193.

360 *ἡ 'κπειρᾷ λέγων*; or (while you do understand my meaning already) are you merely trying by your talk (*λέγων*)

to provoke a still fuller statement of it? Her. 3. 135 *δέσας μὴ εὐ ἐκπειρῶτο Δαρείος*, was making trial of him: Ar. *Eq.* 1234 *καὶ σου τοσοῦτο πρῶτον ἐκπειράσομαι*, 'thus far make trial of thee' (test thee by one question). The notion of *ἐκ* in the compound is that of drawing forth something from the person tested. *λέγων* here implies *idle* talk, cp. 1151 *λέγει γὰρ εἰδὼς οὐδέν*: *Phil.* 55 *τὴν φιλοκτήτου σε δεῖ | ψυχὴν ὅπως λόγοισιν ἐκκλέψεις λέγων*: where, as here, the partic. denotes the process. If we read *λέγειν*, we must supply *ᾧστε*: 'tempting me so that I should speak': a weak sense. *λόγῳ* could only mean, 'by thy talk': whereas it would naturally mean 'in word' (only, and not *ἔργῳ*). Musgrave conj. *λοχῶν* (laying a snare for me); Arndt *μ' ἐλεῖν*; (to catch me); Madvig *ἐκ πείρας λέγεις*; But, with *λέγων*, all is, I think, sound.

361 *οὐχ ᾧστε γ' κ.τ.λ.* οὐ (*ξυνῆκα*) οὕτω γ' ἀκριβῶς ᾧστε εἰπεῖν: cp. 1131. *γνωστόν*: 'known.' So the mss.: but *γνωτὰ* 58, *γνωτὸν* 396. In fr. 262 *ἐκ κάρτα βαιῶν γνωτὸς ἂν γένοιτ' ἀνὴρ*, *γνωτὸς* = 'well-known,' *γνώριμος*: but Soph.

- TE. φονέα σε φημὶ τάνδρὸς οὐ ζητεῖς κυρεῖν.  
 OI. ἀλλ' οὐ τι χαίρων δῖς γε πημονὰς ἐρεῖς.  
 TE. εἶπω τι δῆτα κάλλ', ἢν' ὀργίξῃ πλέον;  
 OI. ὅσον γε χρήζεις· ὥς μάτην εἰρήσεται. 365  
 TE. λεληθέναι σε φημὶ σὺν τοῖς φιλτάτοις  
 αἰσχισθ' ὁμιλοῦντ', οὐδ' ὄρᾱν ἢν' εἰ κακοῦ.  
 OI. ἧ καὶ γεγεθὼς ταῦτ' αἰεὶ λέξειν δοκεῖς;  
 TE. εἶπερ τί γ' ἐστὶ τῆς ἀληθείας σθένος.  
 OI. ἀλλ' ἐστὶ, πλὴν σοί· σοὶ δὲ τοῦτ' οὐκ ἐστ', ἐπεὶ 370  
 τυφλὸς τά τ' ὦτα τὸν τε νοῦν τά τ' ὄμματ' εἰ.  
 TE. σὺ δ' ἄθλιός γε ταῦτ' ὀνειδιῖζων, ἂ σοὶ  
 οὐδεὶς ὃς οὐχὶ τῶνδ' ὀνειδιεῖ τάχα.  
 OI. μιᾶς τρέφει πρὸς νυκτός, ὥστε μήτ' ἐμὲ  
 μήτ' ἄλλον, ὅστις φῶς ὄρᾳ, βλάψαι ποτ' ἄν. 375  
 TE. οὐ γάρ σε μοῖρα πρὸς γ' ἐμοῦ πεσεῖν, ἐπεὶ  
 ἱκανὸς Ἀπόλλων, ᾧ τάδ' ἐκπᾶσαι μέλει.  
 OI. Κρέοντος ἧ σοῦ ταῦτα τὰ ξευρήματα;  
 TE. Κρέων δέ σοι πῆμ' οὐδέν, ἀλλ' αὐτὸς σὺ σοί.  
 OI. ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνῃ τέχνῃς 380  
 ὑπερφέρουσα τῷ πολυζήλῳ βίῳ,

374 μιᾶς] *malas* G. Wolff.

376 με μοῖρα πρὸς γε σοῦ L (and so the later mss.,

used *γνωστός* in the same sense in the *Hermione* (Antiatcistic 87. 25). It has been held that, where a sigmatic form of the verbal (as *γνωστός*) existed along with the non-sigmatic (as *γνωτός*), Attic usage distinguished *γνωστός* as = 'what can be known' from *γνωτός* as = 'what is known.' But there is no ground for assuming that such a distinction was observed. See Appendix, n. on v. 361.

362 οὐ ζητεῖς κ.τ.λ. φημὶ σε φονέα κυρεῖν (ὄντα) τοῦ ἀνδρὸς οὐ (τὸν φονέα) ζητεῖς.

363 ἀλλ' οὐ τι χαίρων: cp. *Ph.* 1299 (n.). *πημονάς*: i.e. such charges are downright calamities, infamies. There is something of a colloquial tone in the phrase: cp. *Ai.* 68 *μηδὲ συμφορὰν δέχου* | *τὸν ἀνδρα*: *El.* 301 *οὐ πάντ' ἀναλκίς οὗτος, ἢ πᾶσα βλάβη*. Cp. 336 *ἀτελεύτητος*.

364 εἶπω, *delib. subjunct.*: *Eur. Ion* 758 *εἰπόμεν, ἢ σιγώμεν, ἢ τί δράσομεν*;

366 σὺν τοῖς φιλτάτοις κ.τ.λ. = σὺν τῇ φιλτάτῃ (*Iocasta*): since ὁμιλοῦντ' implies wedlock, and not merely the com-

panionship denoted by *ξυνών* in 457: for the allusive plural, cp. *Tr.* 335 *οὐστῖνας* (meaning *Iolè*): *El.* 652 *φίλοισι* (*Aegisthus*).

367 ἢν' εἰ κακοῦ: cp. 413, 1442. *Tr.* 375 *ποῦ ποτ' εἰμὶ πράγματος*;

368 ἦ καὶ: 'dost thou indeed?' *Aesch. Eum.* 402 *ἦ καὶ τοιαύτας τῷδ' ἐπιρροῖζεις φυγὰς*;

370 πλὴν σοί· σοὶ δὲ κ.τ.λ. Note in these two vv. (1) the rhetorical iteration (*ἐπαναφορὰ*) of the pers. pron., as in *O. C.* 250 *πρὸς σ' ὅ τι σοὶ φίλον ἐκ σέθεν*: *ib.* 787 *οὐκ ἔστι σοὶ ταῦτ', ἀλλὰ σοὶ ταῦτ' ἐστ'*: *Phil.* 1054 *πλὴν εἰς σέ· σοὶ δέ*: *Isocr.* or. 15 § 41 *κυνδυνεύον τὰ μὲν ὑφ' ὑμῶν τὰ δὲ μεθ' ὑμῶν τὰ δὲ δι' ὑμᾶς τὰ δ' ὑπὲρ ὑμῶν*. (2) the ninefold τ (*παρήχησις*) in 371; cp. 425: *O. C.* 1547: *Ai.* 528 *ἐὰν τὸ ταχθὲν εὖ τολμᾷ τελεῖν*. Similarly π, *El.* 210, *Ai.* 1112: σ, *Eur. Med.* 476 *ἔσωσά σ'*· ὡς ἴσασιν Ἑλλήνων ὅσοι, κ.τ.λ.: *Ennius Ann.* 1. 151 *O Tite tute Tati tibi tanta tyranne tulisti*: *Cic. Pro Cluent.* 35 § 96 *non fuit igitur illud iudicium iudicii simile, iudices*.

TE. I say that thou art the slayer of the man whose slayer thou seekest.

OE. Now thou shalt rue that thou hast twice said words so dire.

TE. Wouldst thou have me say more, that thou mayest be more wroth?

OE. What thou wilt; it will be said in vain.

TE. I say that thou hast been living in unguessed shame with thy nearest kin, and seest not to what woe thou hast come.

OE. Dost thou indeed think that thou shalt always speak thus without smarting?

TE. Yes, if there is any strength in truth.

OE. Nay, there is,—for all save thee; for thee that strength is not, since thou art maimed in ear, and in wit, and in eye.

TE. Aye, and thou art a poor wretch to utter taunts which every man here will soon hurl at thee.

OE. Night, endless night hath thee in her keeping, so that thou canst never hurt me, or any man who sees the sun.

TE. No, thy doom is not to fall by *me*: Apollo is enough, whose care it is to work that out.

OE. Are these Creon's devices, or thine?

TE. Nay, Creon is no plague to thee; thou art thine own.

OE. O wealth, and empire, and skill surpassing skill in life's keen rivalries,

except that Δ has σε...γε σου): σε μοῖρα πρὸς γ' ἐμοῦ Brunck.

379 Κρέων δέ

372 ἄθλιος, of wretched *folly*. Cp. the use of ἀνολθος, *Ai.* 1156, *Ant.* 1025 (joined with ἀβουλος), μέλεος (*Ai.* 621), κακοδαίμων, κ.τ.λ.

373 οὐδείς (ἔστιν) ὃς οὐχὶ=πᾶς τις: [Plat.] *Alc.* 1. 103 B οὐδείς ὃς οὐχ ὑπερβληθείς...πέφενγε. *Ai.* 725 ἤρασσον... οὐτις ἔσθ' ὃς οὐ. More properly οὐδείς ὅστις οὐ, declined (by attraction) in both parts, as Plat. *Phaedo* 117 D οὐδένα ὄντινα οὐ κατέκλασε τῶν παρόντων.

374 μῆας τρέφει πρὸς νυκτός, thou art cherished by (thy life is passed in) one unbroken night: the pass. form of μῆα νύξ σε τρέφει. Cp. fr. 524 (N.<sup>2</sup>), τερπνῶς γὰρ αἰεὶ πάντας ἀνεία τρέφει, *folly ever gives a joyous life*: fr. 532. 4 βόσκει δὲ τοὺς μὲν μοῖρα δυσαμερίας, | τοὺς δ' ὀλβος ἡμῶν: Eur. *Hipp.* 367 ὦ πόνοι τρέφοντες βροτοὺς, cares that *make up the life* of men. μῆας might be simply μόνης, but, in its emphatic place here, rather= 'unbroken,' unvaried by day: cp. Ar. *Rhet.* 3. 9. 1 (λέξιν) εἰρομένην καὶ τῷ συν-

δεσμῷ μίαν, forming one continuous chain. The ingenious conj. *μαίας* (nurse) seems to me far less forcible.

376 (οὐκ ἐγὼ σε βλάψω), οὐ γὰρ μοῖρα σε πεσεῖν κ.τ.λ.

377 ἐκπράξαι, 'to accomplish' (not to 'exact'); τὰδε has a mysterious vagueness (cp. 341), but includes τὸ πεσεῖν σε, as in 1158 τόδ' refers to ὀλέσθαι.

379 Κρέων δέ= 'Nay, Creon,'—introducing an objection, as *Tr.* 729 τοιαῦτα δ' ἂν λέξειεν κ.τ.λ.: *O.C.* 395 γέροντα δ' ὀρθοῦν φλαῦρον: and *ib.* 1443.

381 τῷ πολυζήλῳ βίῳ, locative dative, defining the sphere of ὑπερφέρουσα, like ἐτι μέγας οὐρανῷ | Ζεὺς *El.* 174. πολυζήλῳ=full of emulation (ζήλος). Others understand, 'in the *much-admired life*' (of princes). This is the sense of πολυζήλον (πόσιν) in *Tr.* 185. But (1) βίῳ seems to denote life generally, rather than a particular station: (2) the phrase, following πλοῦτε καὶ τυραννί, would be a weak addition. τέχνη τέχ-

ὅσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται,  
 εἰ τῆσδ' ἄρχῃς οὐνεχ', ἦν ἐμοὶ πόλις  
 δωρητόν, οὐκ αἰτητόν, εἰσεχειρίσειν,  
 ταύτης Κρέων ὁ πιστός, οὐξ ἄρχῃς φίλος, 385  
 λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἱμείρεται,  
 ὑφεῖς μάγον τοιόνδε μηχανορράφον,  
 δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν  
 μόνον δέδορκε, τὴν τέχνην δ' ἔφυ τυφλός.  
 ἐπεὶ φέρ' εἶπέ, ποῦ σὺ μάντις εἰ σαφής; 390  
 πῶς οὐχ, ὅθ' ἡ ῥαψωδὸς ἐνθάδ' ἦν κύων,  
 ἡῦδας τι τοῖσδ' ἀστοῖσιν ἐκλυτήριον;  
 καίτοι τό γ' αἰνιγμ' οὐχὶ τοῦπιόντος ἦν  
 ἀνδρὸς διειπεῖν, ἀλλὰ μαντείας ἔδει.  
 ἦν οὐτ' ἀπ' οἰωνῶν σὺ προῦφάνης ἔχων 395  
 οὐτ' ἐκ θεῶν του γνωτόν· ἀλλ' ἐγὼ μολών,  
 ὁ μηδὲν εἰδὼς Οἰδίπους, ἔπανσά νιν,  
 γνώμη κυρήσας οὐδ' ἀπ' οἰωνῶν μαθών.

MSS.: Κρέων γε Brunck.

396 τοῦ L, του Γ.

**119** | ὑπερφέρουσα refers to the view that the art of ruling is the highest of arts: cp. *Phil.* 138 τέχνα γὰρ τέχνας ἐτέρας προῦχει | καὶ γνώμη, παρ' ὅτῳ τὸ θεῖον | Διὸς σκῆπτρον ἀνάσσεται: for skill and wit (γνώμη), surpassing those of other men, belong to him by whom is swayed the godlike sceptre which Zeus gives. *Xen. Mem.* 4. 2. 11 μεγίστης ἐφέσεια τέχνης· ἔστι γὰρ τῶν βασιλέων αὐτή, καὶ καλεῖται βασιλική. But there is also an allusion to the skill shown in solving the riddle, by which Oed. surpassed the μαντικὴ τέχνη of Teiresias (cp. 357).

**382** παρ' ὑμῖν... φυλάσσεται, is guarded, stored, in your keeping: i.e. how much envy do ye tend to excite against those who receive your gifts. φυλάσσεται, stronger than τρέφεται, represents envy as the inseparable attendant on success: cp. *O. C.* 1213 σκαλοσύναν φυλάσσω, stubborn in folly: *Eur. Ion* 735 ἄξι' ἀξίων γεννητόρων | ἦθη φυλάσσεις.

**384** δωρητόν, οὐκ αἰτητόν, feminine. The adjectives might be neuter: 'a thing given, not asked.' But this use of the neuter adj., when the subject is regarded in its most general aspect, is far most common in simple predications, as *Il.* 2. 204 οὐκ ἀγαθὸν πολυκοιρανίη: *Eur. Hipp.*

109 τερπνὸν ἐκ κυναγίας | τράπεζα πλήρης. And γνωτόν in 396—which must agree with ἦν—favours the view that here also the adjectives are fem. Cp. *Il.* 2. 742 κλυτὸς Ἴπποδάμεια: *Thuc.* 2. 41 γῆν ἐσβατάν: 7. 87 ὄσμαι οὐκ ἀνεκτοί: *Plat. Rep.* 573 B μανίας... ἐπακτοῦ: [*Plat.*] *Eryxias* 398 D ἀρετὴ διδακτός: *O. C.* 1460 πτερωτὸς βροντή: *Tr.* 446 εἰ... μεμπτός εἰμι (Deianeira).

**385** ταύτης, redundant, for emphasis: *Xen. Cyr.* 8. 7. 9 τὸ δὲ προβουλεύειν καὶ τὸ ἡγεῖσθαι, ἐφ' ὅτι αὐ καίρως δοκῇ εἶναι, τοῦτο προστάτω.

**387** ὑφεῖς, having secretly sent as his agent, 'having suborned.' [*Plat.*] *Axiarchus* 368 E προέδρους ἐγκαθέτους ὑφέντες, 'having privily brought in suborned presidents.' The word μάγος expresses contempt for the rights of divination practised by Teiresias: ἀγύρτης taunts him as a mercenary impostor. So *Plut. Mor.* 165 F joins ἀγύρτας καὶ γόητας, Zosimus 1. 11 μάγους τε καὶ ἀγύρτας. The passage shows how Asiatic superstitions had already spread among the vulgar, and were scorned by the educated, in Greece. The Persian μάγος (as conceived by the Greeks) was one who claimed to command the aid of beneficent deities (dai-

how great is the envy that cleaves to you, if for the sake, yea, of this power which the city hath put into my hands, a gift unsought, Creon the trusty, Creon mine old friend, hath crept on me by stealth, yearning to thrust me out of it, and hath suborned such a scheming juggler as this, a tricky quack, who hath eyes only for his gains, but in his art is blind!

Come, now, tell me, where hast thou proved thyself a seer? Why, when the Watcher was here who wove dark song, didst thou say nothing that could free this folk? Yet the riddle, at least, was not for the first comer to read; there was need of a seer's skill; and none such thou wast found to have, either by help of birds, or as known from any god: no, I came, I, Oedipus the ignorant, and made her mute, when I had seized the answer by my wit, untaught of birds.

*moves* ἀγαθοεργός), while the γόης was properly one who could call up the dead (Suid. i. 490: cp. Plut. *De Defect. Orac.* c. 10). So Eur. *Or.* 1496 (Helen has been spirited away), ἡ φαρμάκουσιν (by charms), ἡ μάγων | τέχνησιν, ἡ θεῶν κλοπαῖς.

**388 ἀγύρτην** (ἀγείρω), a priest, esp. of Cybele (μητραγύρτης, or, when she had the lunar attributes, μηνιαγύρτης), who sought money from house to house (ἐπὶ τὰς τῶν πλουσίων θύρας ἰόντες, Plat. *Rep.* 364 B), or in public places, for predictions or expiatory rites: Maximus Tyrius 19. 3 τῶν ἐν τοῖς κύκλοις ἀγείροντων..., οἱ δνοῖν ὀβολοῖν τῷ προστυχόντι ἀποθεσπίζουσιν.—ἐν τοῖς κέρδεσιν, in the case of gains: cp. *At.* 1315 ἐν ἐμοὶ θρασύς; rather than, 'on opportunities for gain' (=δταν ᾗ κερδαίνειν) as Ellendt takes it. Cicero's *videbat in litteris* (*Tusc.* 5. 38. 112, quoted by Schneid.) seems not strictly similar, meaning rather 'in the region of letters' (like *in tenebris*).

**390 ἐπεὶ**='for' (if this is *not* true): *El.* 351 οὐ ταῦτα...δεδίλιν ἔχει; | ἐπεὶ διδάξον, κ.τ.λ.; so *O. C.* 969.—ποῦ; where? i.e. in what sense? Eur. *Ion* 528 ποῦ δέ μοι πατήρ σύ;—εἰ σαφής=πέφηνas ὦν: cp. 355.

**391 κύων**, esp. because the Sphinx was the watchful agent of Hera's wrath: cp. 36. Ar. *Ran.* 1287 has a line from the Σφίγγα of Aesch., Σφίγγα δυσμεριᾶν [vulg. δυσμεριαν] πρύτανιν κύνα πέμπει, 'the watcher who presides over evil days' (for Thebes).—ῥαψωδός, chanting her riddle (in hexameter verse), as the public reciters chanted epic poems. The word is used with irony: the baneful

lay of the Sphinx was not such as the servant of Apollo chants. Cp. 130.

**393 f. τό γ' αἰνιγμ'** is nominative: the riddle did not belong to (was not for) the first comer, that he should solve it. *O. C.* 751 οὐ γάμων | ἔμπειρος, ἀλλὰ τοῦ-πίοντος ἀρπάσαι. Thuc. 6. 22 πολλὰ γὰρ οὔσα [ἡ στρατιὰ] οὐ πάσης ἔσται πόλεως ὑποδέξασθαι. ὁ ἐπιών, any one who comes up; cp. Plat. *Rep.* 372 D ὡς νῦν ὁ τυχών καὶ οὐδὲν προσήκων ἔρχεται ἐπ' αὐτό.—διειπεῖν, 'to declare,' 'to solve': cp. 854. διὰ implies the drawing of clear distinctions; cp. *O. C.* 295 διειδέναι, *diuidicare*, n.

**395 f. ἦν οἷτ' ἀπ' οἰωνῶν ἔχων οὔτ' ἐκ θεῶν του γνωτὸν** (ἔχων) προύφανης; and thou wast not publicly seen to have this art, either from (ἀπ') birds, or as known through the agency of (ἐκ) any god. προύφανης, when brought to a public test. For ἀπό cp. 43: ἐκ with θεῶν του, of the primary or remoter agent (Xen. *Hellen.* 3. 1. 6 ἐκ βασιλέως ἐδόθη), meaning by a φήμη (43) or other sign. γνωτὸν: cp. on 384.—μολών: he was a mere stranger who chanced to arrive then.

**397 ὁ μὴδὲν εἰδώς**=ὅστις μὴδὲν ᾔδῃ, 'I, a man who knew nothing,' the generic μὴ, here with concessive force,—'though I knew nothing, I silenced her' (qui nihil scirem, vici tamen). So in Dem. or. 19 § 31 the generic μὴ has a causal force: ἡ βουλὴ δέ, ἡ μὴ κωλυθεῖσα ἀκοῦσαι τάλῃθῃ παρ' ἐμοῦ, οὐτ' ἐπήνεσε τούτους, κ.τ.λ. ('the senate, a body which had not been prevented,' etc.). See Whitelaw in *Trans. Camb. Phil. Soc.*, 1886, p. 17. Cp. 638, 875, 1019.

- ὄν δὴ σὺ πειρᾶς ἐκβαλεῖν, δοκῶν θρόνοις  
 παραστατήσιν τοῖς Κρεοντείοις πέλας. 400  
 κλαίων δοκεῖς μοι καὶ σὺ χῶ συνθεῖς τάδε  
 ἀγηλατήσιν· εἰ δὲ μὴ ὀόκεῖς γέρων  
 εἶναι, παθὼν ἔγνωσ' ἂν οἶά περ φρονεῖς.
- ΧΟ. ἡμῖν μὲν εἰκάζουσι καὶ τὰ τοῦδ' ἔπη  
 ὀργῇ λελέχθαι καὶ τὰ σ', Οἰδίπου, δοκεῖ. 405  
 δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως τὰ τοῦ θεοῦ  
 μαντεῖ' ἄριστα λύσομεν, τόδε σκοπεῖν.
- ΤΕ. εἰ καὶ τυραννεῖς, ἐξισωτέον τὸ γοῦν  
 ἴσ' ἀντιλέξαι· τοῦδε γὰρ κἀγὼ κρατῶ.  
 οὐ γάρ τι σοὶ ζῶ δοῦλος, ἀλλὰ Δοξία. 410  
 ὥστ' οὐ Κρέοντος προστάτου γεγράψομαι.  
 λέγω δ', ἐπειδὴ καὶ τυφλὸν μ' ὠνειδίσας·  
 σὺ καὶ δέδορκας κοῦ βλέπεις ἴν' εἰ κακοῦ,  
 οὐδ' ἔνθα νάεις, οὐδ' ὅτων οἰκεῖς μέτα.  
 ἄρ' οἶσθ' ἀφ' ὧν εἶ; καὶ λέληθας ἐχθρὸς ὧν 415  
 τοῖς σοῖσιν αὐτοῦ νέρθε καπὶ γῆς ἄνω,

405 Οἰδίπου. L and the other mss. support this form of the voc. here, and in *O. C.* 557, 1346; but Οἰδίπους (voc.) in twelve other places. Elmsley and Reisig, whom

400 πέλας, adv., so Aesch. *Theb.* 669 παραστατεῖν πέλας.

401 κλαίων: cp. 368, 1152: *Ant.* 754 κλαίων φρενώσεις.—ὁ συνθεῖς, Creon, as whose agent (387) Teir. is regarded: so in Thuc. 8. 68 ὁ τὴν γνώμην εἰπὼν is contrasted with ὁ τὸ πρᾶγμα ξυνθεῖς.

402 ἀγηλατεῖν=τὸ ἄγος ἐλαύνειν (see on 98), in this case ἀνδρηλατεῖν (100), to expel the μάστωρ. Her. 5. 72 Κλεομένης ...ἀγηλατεῖ ἐπτακόσια ἐπίστια (households) Ἀθηναίων. The smooth breathing is supported by Hesychius, by the grammarians in Bekker's *Anecd.* 1. 328. 32, and by most mss. of Soph.; while the aspirate is given by L here, by Eustathius (1704, 5), and by Suidas, who quotes this verse. Curtius distinguishes (1) ἀγ-, ἀγ-ος, guilt, object of awe, whence ἐναγῆς: Skt. *āg-as*, vexation, offence: *Etym.* § 116: (2) root ἄγ, ἄξ-ο-μαι reverence, ἀγ-ιο-ς holy, ἀγ-νό-ς pure: Skt. *jaḡ* (*jāḡ-ā-mi*), reverence, consecrate: *Etym.* § 118. In Aesch. *Cho.* 154 and Soph. *Ant.* 775 he would with Herm. write ἄγος as 'consecrated offering.' In both places, however, ἄγος (= *piaculum*) satisfies the sense

(see n. on *Ant.* 775); and for ἄγος there is no other evidence. But this, at least, seems clear: the compound synonym for τὸ ἄγος ἐλαύνειν (Thuc. 1. 126) should be written ἀγηλατεῖν.

ὀόκεῖς is the scornful phrase of an angry man; I know little concerning thee, but from thine aspect I should judge thee to be old: cp. 562 where Oed. asks, τότ' οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ; Not (1) 'seemed,' as opposed to really being; nor (2) 'wast felt by me' to be old: a sense which the word surely could not yield.

403 παθὼν, by bodily pain, and not merely μαθὼν, by reproof: cp. 641.—οἶά περ φρονεῖς: see on 624 οἶον ἐστὶ τὸ φθονεῖν.

405 ὀργῇ, modal dat., cp. *O. C.* 659 θυμῷ.—καὶ τὰ σ' κ.τ.λ., the elision as in 329: see on 64.

407 τόδε emphatically resumes ὅπως λύσομεν, *this* we must consider: cp. 385 ταύτης: so *Tr.* 458 τὸ μὴ πυθέσθαι, τοῦτο μὲν ἀλγύνειν ἂν: *Ph.* 913.

408 εἰ καὶ κ.τ.λ. For εἰ καὶ see on 305.—ἐξισωτέον κ.τ.λ.=δεῖ ἐξισοῦν τὸ γοῦν

And it is I whom thou art trying to oust, thinking to stand close to Creon's throne. Methinks thou and the plotter of these things will rue your zeal to purge the land. Nay, didst thou not seem to be an old man, thou shouldst have learned to thy cost how bold thou art.

CH. To our thinking, both this man's words and thine, Oedipus, have been said in anger. Not for such words is our need, but to seek how we shall best discharge the mandates of the god.

TE. King though thou art, the right of reply, at least, must be deemed the same for both; of that I too am lord. Not to thee do I live servant, but to Loxias; and so I shall not stand enrolled under Creon for my patron. And I tell thee—since thou hast taunted me even with blindness—that thou hast sight, yet seest not in what misery thou art, nor where thou dwellest, nor with whom. Dost thou know of what stock thou art? And thou hast been an unwitting foe to thine own kin, in the shades, and on the earth above;

Dindorf follows, hold *Οιδίπους* to be alone correct. Here, at least, euphony recommends *Οιδίπου*. It is more probable that both forms were admissible. 413 *δέδορκας*

*ἴσα ἀντιλέξει*, one must equalize the right at least of like reply; *i.e.* you must make me so far your equal as to grant me the right of replying at the same length. The phrase is a pleonastic fusion of (1) *ἐξισωτέον τὸ ἀντιλέξει* with (2) *συγχωρετέον τὸ ἴσα ἀντιλέξει*.

410 f. *Δοξίη*: see note to 853.—*ὥστ' οὐ Κρέοντος κ.τ.λ.* 'You charge me with being the tool of Creon's treason. I have a right to plead my own cause when I am thus accused. I am not like a resident alien, who can plead before a civic tribunal only by the mouth of that patron under whom he has been registered.' Every *μέτοικος* at Athens was required *ἐπιγράφεσθαι προστάτην*, *i.e.* to have the name of a citizen, as patron, inscribed over his own. In default, he was liable to an *ἀπροστασίον γραφή*. Ar. *Pax* 684. *αὐτῷ πονηρὸν προστάτην ἐπεγράψατο*: Ar. *Ach.* 1095 *ἐπεγράφου τὴν Γοργόνα*, you took the Gorgon for your patron: Lysias or. 31 § 9 *ἐν Ὀρωπῷ μετόικιον κατατίθεις* (paying the alien's tax) *ἐπὶ προστάτου φκει*.—*γεγραψομαι*, will stand enrolled: cp. Ar. *Eq.* 1370 *οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται*, | *ἀλλ' ὥσπερ ἦν τὸ πρῶτον ἐγγεγράφεται*: Theoc. 18. 47 *γράμματα δ' ἐν φλοιῷ γε-*

*γράφεται*, remain written.—For the gen. *Κρέοντος* cp. Ar. *Eq.* 714 *τὸν δῆμον σεαυτοῦ γενόμενος*.

412 *λέγω δ'*, a solemn exordium, bespeaking attention: cp. 449.—*τυφλὸν μ' ὠνείδισας*. As *ὠνείδισας* could not stand for *ἀπεκάλεσας*, 'called me reproachfully,' *τυφλὸν* must stand for *ὡς τυφλὸν ὄντα*. For the ellipse of *ὄντα*, cp. *El.* 899 *ὡς δ' ἐν γαλήνῃ πάντ' ἔδερχόμεν τόπον*: for that of *ὡς*, *O. C.* 142 *μή μ', ἱκετεύω, προσίδητ' ἄνομον*.

413 *σὺ καὶ δέδορκας*. 'Thou *both* hast sight *and* dost not see,' *i.e.* thou hast sight, and at the same time dost not see. The conject. of Reiske and Brunck, *σύ, καὶ δεδορκῶς* (*though* having sight), *οὐ βλέπεις*, spoils the direct contrast with *τυφλόν*.

414 *ἔνθα ναίεις* might mean, 'in what a situation thou art': but, as distinguished from the preceding and following clauses, is best taken literally: 'where thou dwellest,'—viz., in thy murdered father's house.

415 *ἀρ' οἶσθα κ.τ.λ.* Thy parents are unknown to thee. *Yea, and* (*καὶ*) thou knowest not how thou hast sinned against them,—the dead and the living.

καί σ' ἀμφιπλήξ' μητρός τε καὶ τοῦ σοῦ πατρός  
 ἔλα ποτ' ἐκ γῆς τῆσδε δεινόπους ἀρά,  
 βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον.  
 βοῆς δὲ τῆς σῆς ποῖος οὐκ ἔσται λιμὴν, 420  
 ποῖος Κιθαιρῶν οὐχὶ σύμφωνος τάχα,  
 ὅταν καταίσθῃ τὸν ὑμέναιον, ὃν δόμοις  
 ἄνορμον εἰσέπλευσας, εὐπλοίας τυχῶν;  
 ἄλλων δὲ πλήθος οὐκ ἐπαισθάνει κακῶν,  
 ἃ σ' ἐξισώσει σοί τε καὶ τοῖς σοῖς τέκνοις. 425  
 πρὸς ταῦτα καὶ Κρέοντα καὶ τοῦμὸν στόμα  
 προπηλάκιζε· σοῦ γὰρ οὐκ ἔστιν βροτῶν  
 κάκιον ὅστις ἐκτριβήσεται ποτε.

- ΟΙ. ἣ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλύειν;  
 οὐκ εἰς ὄλεθρον; οὐχὶ θόσσον; οὐ πάλιν 430  
 αἰθορρος οἴκων τῶνδ' ἀποστραφεῖς ἄπει;  
 ΤΕ. οὐδ' ἰκόμην ἔγωγ' ἄν, εἰ σὺ μὴ' κάλεις.  
 ΟΙ. οὐ γάρ τί σ' ἤδη μῶρα φωνήσονται, ἐπεὶ  
 σχολῇ σ' ἄν οἴκους τοὺς ἐμούς ἐστειλάμην.

καὶ L. δεδορκῶς κοῦ r.

420 λιμὴν] μυχὸς Wecklein.

434 σχολῇ σ' MSS.:

417 ἀμφιπλήξ: as in *Tr.* 930 ἀμφιπλήγι φασγάνῳ = a sword which smites with both edges, so here ἀμφιπλήξ ἀρά is properly a curse which smites on both sides,—on the mother's and on the father's part. The pursuing 'Αρά must be conceived as bearing a whip with double lash (διπλὴ μαστίξ, *Αἰ.* 242). Cp. ἀμφίπυρος, carrying two torches (*Tr.* 214). The genitives μητρός, πατρός might be causal, with ἀμφιπλήξ, 'smiting twice—for mother and for sire,' but are better taken with ἀρά, which here = 'Ερινός: cp. Aesch. *Theb.* 70 'Αρά τ', 'Ερινός πατρός ἡ μεγασθενής.

418 δεινόπους, with dread, untiring chase: so the Fury, who chases guilt 'as a hound tracks a wounded fawn' (Aesch. *Eum.* 246), is χαλκόπους (*El.* 491), τανύπους (*Αἰ.* 837), καμπίπους ('fleet,' Aesch. *Theb.* 791).

419 βλέποντα κ.τ.λ., i.e. τότε σκότον βλέποντα, εἰ καὶ νῦν ὀρθὰ βλέπεις. The Greek love of direct antithesis often coordinates clauses where we must subordinate one to the other: cp. below, 673: Isocr. or. 6 § 54 πῶς οὐκ αἰσχρόν, ... τὴν μὲν Εὐρώπην καὶ τὴν Ἀσίαν μεστὴν πεποιηκέναι τροπαίων, ... ὑπὲρ δὲ τῆς πατρίδος...

μηδὲ μίαν μάχην φαίνεσθαι μεμαχημένους; βλέπειν σκότον, like ἐν σκότῳ...| ὀφίατο (1273), Eur. *Bacch.* 510 σκότιον εἰσορᾷ κνέφας.

420 βοῆς δὲ κ.τ.λ. Of thy cry what haven shall there not be (i.e. to what place shall it not be borne),—what part of Cithaeron shall not be resonant with it (σύμφωνος ἔσται sc. αὐτῇ), re-echo it? If we took σύμφωνος ἔσται (and not ἔσται alone) with λιμὴν as well as with Κιθαιρῶν, the figurative force of λιμὴν would be weakened. We must not understand: What haven of the sea or what mountain (as if Cithaeron stood for ὄρος) shall not resound? λιμὴν, poet. in the sense of ὑποδοχή, for that in which anything is received: Aesch. *Pers.* 250 ὦ Περσὲς ἀτα καὶ μέγας πλοῦτου λιμὴν (imitated by Eur. *Or.* 1077): the augural seat of Teiresias is παντὸς οἰωνοῦ λιμὴν, *Ant.* 1000: the place of the dead is "Αἶδου λιμὴν, *id.* 1284: cp. below, 1208.

421 f. ποῖος Κιθαιρῶν, vigorous for ποῖον μέρος Κιθαιρῶνος.—τὸν ὑμέναιον δὲ εἰσέπλευσας, the marriage into which thou didst sail: δόμοις, in the house, local dat. (381): the marriage (ὑμέναιος, here = γάμος) was the haven into which he sailed,

and the double lash of thy mother's and thy father's curse shall one day drive thee from this land in dreadful haste, with darkness then on the eyes that now see true.

And what place shall not be harbour to thy shriek, what of all Cithaeron shall not ring with it soon, when thou hast learnt the meaning of the nuptials in which, within that house, thou didst find a fatal haven, after a voyage so fair? And a throng of other ills thou guessest not, which shall make thee level with thy true self and with thine own brood.

Therefore heap thy scorn on Creon and on my message: for no one among men shall ever be crushed more miserably than thou.

OE. Are these taunts to be indeed borne from *him*?—Hence, ruin take thee! Hence, this instant! Back!—away!—avaunt thee from these doors!

TE. I had never come, not I, hadst thou not called me.

OE. I knew not that thou wast about to speak folly, or it had been long ere I had sent for thee to my house.

σχολῇ γ' Suidas, and so Porson, inserting σ' after ἐμούς.

—a haven which seemed secure, but which, in reality, was for him a *δρμος ἄνομος*.—*εὐπλοίας τυχών*, because Oed. seemed to have found *δλβος*, and also because the gale of fortune had borne him *swiftly* on: cp. οὐθ' ὀρών οὐθ' ἱστορών, 1484.—The *ὑμέναιος* was the song sung while the bride and bridegroom were escorted to their home, *Il.* 18. 492 *νύμφας δ' ἐκ θαλάμων δαΐδων ὑπὸ λαμπομενάων* | *ἡγήνεον ἀνὰ δαυτ, πολλὸς δ' ὑμέναιος δρώρει*, as distinguished from the *ἐπιθαλάμιον* afterwards sung before the bridal chamber: *Ant.* 813 οὐθ' ὑμεναίων | *ἐγκληρον, οὐθ' ἐπινύμφειός* | *πῶ μέ τις ὕμνος ὕμνησεν*.

424 ἄλλων δὲ κ.τ.λ. Verses 422—425 correspond with the actual process of the drama. The words *καταίσθη τὸν ὑμέναιον* refer to the first discovery made by Oed.,—that his wife was the widow of one whom he had himself slain: cp. 821. The *ἄλλων πλῆθος κακῶν* denotes the further discovery that this wife was his mother, with all the horrors involved (1405).

425 ἃ σ' ἐξισώσει, which shall make thee level with *thy (true) self*,—by showing thee to be the son of Laius, not of Polybus;—and level with *thine own children*, i.e. like them, the child of Iocasta, and thus at once *ἀδελφός καὶ πατήρ* (458). For ἃ σ' Markland conject. δσ', which shall be made equal for thee

and for thy children: and so Porson interpreted, conjecturing *ἄσσ'* from Agathon fr. 5 *ἀγένητα ποιεῖν ἄσσ' ἂν ᾗ πεπραγμένα*. Nauck ingeniously conj. ἃ σ' ἐξισώσει σφ' τοκεῖ καὶ σοῖς τέκνοις. But the vulgate is sound: for the *παρήχησις* cp. 371.

426 *στ.* τοῦμόν στόμα: i.e., it is Apollo who speaks by my mouth, which is not, as thou deemest, the *ὑπόβλητον στόμα* (*O. C.* 794) of Creon.—*προπηλάκιζε*: acc. to Arist. *Tōr.* 6. 6 *προπηλακισμός* was defined as *ὑβρις μετὰ χλευασίας*, insult expressed by scoffing: so in *Eth.* 5. 2. 13 *κακηγορία, προπηλακισμός* = libellous language, gross abuse: and in *Ar. Thesm.* 386 *προπηλακισόμενας* is explained by *πολλά καὶ παντοῖ' ἀκουούσας κακά*. Dem. or. 21 § 72 has *ἀήθεις... τοῦ προπηλακίζεσθαι* as = 'unused to gross contumely' (generally, but with immediate ref. to a blow).—*ἐκτριβήσεται*, rooted out. Eur. *Hipp.* 683 *Ζεὺς σε γεννήτωρ ἐμός* | *πρόρριζον ἐκτρίψειν*.

430 οὐκ ἐς ὄλεθρον; cp. 1146: *Ar. Plut.* 394 οὐκ ἐς κόρακας; *Tr.* 1183 οὐ θάσσουν οἰσεις; Cratinus *Nómoi* fr. 6 (Meineke p. 27) οὐκ ἀπερρήσεις σὺ θάττον; Aesch. *Theb.* 252 οὐκ ἐς φθόρον σιγῶσ' ἀνασχέσει τάδε;—*πάλιν ἀψορρος*, like *El.* 53 *ἀψορρον ἤχομεν πάλιν*: the gen. οἰκὼν τῶνδ' with ἀποστραφέας.

432 *ἰκόμην...ἐκάλες*: cp. 125, 402.

434 *σχολῇ σ' ἄν*. The simple *σχολῇ* is stronger than *σχολῇ γε* would be:

- TE. ἡμεῖς τοιοῖδ' ἔφουμεν, ὥς μὲν σοὶ δοκεῖ, 435  
μῶροι, γονεῦσι δ', οἳ σ' ἔφυσαν, ἔμφρονες.  
OI. ποίοισι; μείνον. τίς δέ μ' ἐκφύει βροτῶν;  
TE. ἦδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.  
OI. ὥς πάντ' ἄγαν αἰνικτὰ κάσαφῇ λέγεις.  
TE. οὐκουν σὺ ταῦτ' ἄριστος εὐρίσκειν ἔφυσ; 440  
OI. τοιαῦτ' ὀνειδίζ' οἷς ἔμ' εὐρήσεις μέγαν.  
TE. αὐτὴ γε μέντοι σ' ἡ τύχη διώλεσεν.  
OI. ἀλλ' εἰ πόλιν τήνδ' ἐξέσωσ', οὐ μοι μέλει.  
TE. ἄπειμι τοῖνυν· καὶ σύ, παῖ, κόμιζέ με.  
OI. κομιζέτω δῆθ'· ὥς παρὼν σύ γ' ἐμποδὼν 445  
ὀχλεῖς, συθείς τ' ἂν οὐκ ἂν ἀλγύνουις πλέον.  
TE. εἰπὼν ἄπειμ' ὦν οὐνεκ' ἦλθον, οὐ τὸ σὸν  
δείσας πρόσωπον· οὐ γὰρ ἔσθ' ὅπου μ' ὀλεῖς.  
λέγω δέ σοι· τὸν ἄνδρα τοῦτον, ὃν πάλα

438 ἦδ' ἡμέρα φύσει σε] τῇδ' ἡμέρα πύσει σφε Nauck.  
the τ' has been erased.

439 ἄγαντ' L 1st hand:  
445 σύ γ' ἐμποδὼν] L has σύγ' in an erasure. The 1st

*Ant.* 390 σχολῇ ποθ' ἤξειν (where σχολῇ γ' ἄν is an inferior v. l.), *Plat. Soph.* 233 B σχολῇ ποτ'... ἤθελεν ἄν, *Prot.* 330 B σχολῇ μέντ' ἂν ἄλλο τι ὅσιον εἶη and often.—*οἴκους*: *O. C.* 643 δόμους στείλειν ἐμούς.—*ἔσταιλάμην* = μετεσταιλάμην, μετεπεμψάμην. Distinguish στέλλεσθαι, to summon to oneself, from στέλλειν said (1) of the messenger, below 860 πέμψων τινὰ στελοῦντα; (2) of him who sends word by a messenger, *Phil.* 60 οἱ σ' ἐν λιταῖς στείλαντες ἐξ οἴκου μολεῖν: having urged thee with prayers to come: *Ant.* 164 ὑμᾶς... πομποῖσιν... | ἔσταιλ' ἰκέσθαι, sent you word to come.

435 f. τοιοῖδ' refers back to the taunt implied in μῶρα φωνήσονται, and is then made explicit by μῶροι... ἔμφρονες: cp. *Phil.* 1271 τοιοῦτος ἦσθα (referring to what precedes—thou wast such as *thou now art*) τοῖς λόγοισι χῶτε μου | τὰ τόξ' ἔκλεπτες, πιστός, ἀτηρὸς λάθρα. In fr. 700 (quoted by Nauck), καὶ τὸν θεὸν τοιοῦτον ἐξεπίσταμαι, | σοφοῖς μὲν αἰνικτῇρα,... | σκαιῷς δὲ φαῦλον, we have not the preceding words, but doubtless τοιοῦτον referred to them.—ὥς μὲν σοὶ δοκεῖ. *σοι* must be accented; else the contrast would be, not partly between σοὶ and γονεῦσι, but solely between δοκεῖ and some other verbal notion. *σοι* does

not, however, cohere so closely with δοκεῖ as to form a virtual cletic. It is needless, then, to read (as Elms. proposed) ὥς μὲν σοι or ὥς σοὶ μὲν. Cp. *O. C.* 1543 ὥσπερ σφῶ πατρί: *Eur. Heracl.* 641 σωτήρ νῶν βλάβης. As neither σφῶ nor νῶν adheres to the following rather than to the preceding word, it seems unnecessary to read with Porson ὥς πρὶν σφῶ or νῶν σωτήρ. Here we have ὥς μὲν σοὶ instead of ὥς σοὶ μὲν, because, besides the contrast of persons, there is also a contrast between semblance (ὥς δοκεῖ) and fact.—γονεῦσι, 'for' them, i.e. in their judgment: *Ant.* 904 καίτοι σ' ἐγὼ ἴληψα, τοῖς φρονούσιν, εἴ. *Ar. Av.* 445 πᾶσι νικᾶν τοῖς κριταῖς.

437 ἐκφύει (ῥ). The pres. is not historic (for ἐξέφυσε), but denotes a permanent character: 'is my sire.' *Eur. Ion* 1560 ἦδε τίκτει σ', is thy mother: so perh. *Heracl.* 208 πατήρ δ' ἐκ τῆσδε γεννᾶται σέθεν. *Xen. Cyr.* 8. 2. 27 ὁ δὲ μὴ νικῶν (he who was not victorious) τοῖς μὲν νικῶσιν ἐφθίνει; and so φεύγειν = φηγὰς εἶναι *passim*. Shilleto thus takes οἱ ἐπαγόμενοι in *Thuc.* 2. 2, οἱ προδιδόντες *ib.* 5, οἱ διαβάλλοντες 3. 4; which, however, I should rather take simply as imperfect participles, = οἱ ἐπῄγοντο, προῦδιδσαν, διέβαλλον. He well compares *Verg. Aen.*

TE. Such am I,—as thou thinkest, a fool; but for the parents who begat thee, sane.

OE. What parents? Stay...and who of men is my sire?

TE. This day shall show thy birth and shall bring thy ruin.

OE. What riddles, what dark words thou always speakest!

TE. Nay, art not thou most skilled to unravel dark speech?

OE. Make that my reproach in which thou shalt find me great.

TE. Yet 'twas just that fortune that undid thee.

OE. Nay, if I delivered this town, I care not.

TE. Then I will go: so do thou, boy, take me hence.

OE. Aye, let him take thee: while here, thou art a hindrance, thou, a trouble: when thou hast vanished, thou wilt not vex me more.

TE. I will go when I have done mine errand, fearless of thy frown: for thou canst never destroy me. And I tell thee—the man of whom thou hast this long while

hand seems to have written ταύτ': an early corrector (S?) wrote γρ. σύ γε in the margin, and altered the word in the text. One later ms. (Vat. a) has σύμ'; another (B) τά γ'.

446 ἀλγύναις L: ἀλγύναις Elmsley.

9. 266 *quem dat Sidonia Dido* (is the giver): in Persius 4. 2 *sorbitio tollit quem dira cicuta*, I find rather a harsh historic pres.

440 f. οὐκουν κ.τ.λ. Well (οὐν—if I do speak riddles), art not thou most skilled to read them?—τοιαύτ' ὀνειδιζέ (μοι), make those things my reproach, in which [οἷς, dat. of circumstance] thou wilt find me great: i.e. mock my skill in reading riddles if thou wilt; but thou wilt find (on looking deeper) that it has brought me true honour.—τοιαῦτα...οἷς, as O. C. 1353 (n.), *Ant.* 691, etc.

442 f. αὕτη γε μέντοι. It was just (γε) that fortune, however (μέντοι), that ruined thee. γε emphasises the preceding word: so 778, 1292: *Phil.* 92 πεμφθεὶς γε μέντοι (since I have been sent), 1052 νυκτὶν γε μέντοι: *Ant.* 233 τέλος γε μέντοι, *ib.* 495 μισῶ γε μέντοι.—τύχη implies some abatement of the king's boast, γυνώμη κυρήσας, 398.—ἔξέσσω', 1st pers., not 3rd.

445 κομιζέτω δὴθ'. δῆτα in assent, as Aesch. *Suppl.* 206 Ζεὺς δὲ γεννήτωρ ἴδοι. ΔΑΝ. ἴδοιτο δῆτα.—ἐμποδῶν with παρῶν,—present where thy presence irks: cp. 128. σύ γε here gives a scornful force: the use of σύ γε in 1101 (n.) is different. The reading τά γ' ἐμποδῶν (found in B) is explained by Brunck and Erfurdt (with Thomas Magister) 'thou hinderest the

business before us,' comparing Eur. *Phoen.* 706 δ' ἄ' ἐμποδῶν μάλαστα ('most urgent') ταῦθ' ἤκω φράσω.

446 ἀλγύναις suits the continuing action better than ἀλγύναις. The aor. occurs *Tr.* 458 (ἀλγύνειν) and Eur. *I. A.* 326 (ἀλγύναι): but αἰς and αἰ, as optative endings, are not elsewhere found in Soph.

448 πρόσωπον, 'thy face,'—thy angry presence: the blind man speaks as though he saw the 'vultus instantis tyranni.' Not, 'thy person' (i.e. thy royal quality): πρόσωπον is not classical in this sense, for which cp. the Hellenistic προσωποληπτεῖν, 'to be a respecter of persons,' and the spurious Phocylidea 10 (Bergk *Poet. Lyr.* p. 361) μὴ ῥίψης πενήτην ἀδίκως μὴ κρίνῃ πρόσωπον.—οὐκ ἔσθ' ὅπου, there is no case in which...: cp. 355, 390.

449 λέγω δέ σοι, cp. 412.—τὸν ἄνδρα τοῦτον...οὗτός ἐστιν κ.τ.λ. The antecedent, attracted into the case of the relative, is often thus prefixed to the relative clause, to mark with greater emphasis the subject of a coming statement: *Tr.* 283 τάσδε δ' ὥσπερ εἰσορᾷς | ...χωροῦσι: *Il.* 10. 416 φυλακὰς δ' ὥς εἰρεαί, ἥρωες, | οὕτως κεκρυσμένη ῥύεται στρατὸν: *Hom. hymn. Cer.* 66 κούρην τὴν ἔτεκον... | τῆς ἀδινῶν δπ' ἀκουσα: *Ar. Plut.* 200 τὴν δύναμιν ἣν ὑμεῖς φασί | ἔχῃ

ζητεῖς ἀπειλῶν κἀνακηρύσσω φόνον 450  
 τὸν Λαίειον, οὗτός ἐστιν ἐνθάδε,  
 ξένος λόγῳ μέτοικος, εἶτα δ' ἐγγενὴς  
 φανήσεται Θηβαῖος, οὐδ' ἡσθήσεται  
 τῇ ξυμφορᾷ· τυφλὸς γὰρ ἐκ δεδορκότος  
 καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἐπι 455  
 σκήπτρῳ προδαικνὺς γαῖαν ἐμπορεύσεται.  
 φανήσεται δὲ παισὶ τοῖς αὐτοῦ ξυνῶν  
 ἀδελφὸς αὐτὸς καὶ πατήρ, καὶ ἥς ἔφθ  
 γυναικὸς υἱὸς καὶ πόσις, καὶ τοῦ πατρὸς  
 ὁμόσπορος τε καὶ φονεύς. καὶ ταῦτ' ἰὼν 460  
 εἶσω λογίζου· κἂν λάβῃς ἐψευσμένον,  
 φάσκειν ἐμ' ἤδη μαντικῇ μηδὲν φρονεῖν.

στρ. α'. ΧΟ. τίς ὄντιν' ἄ θεσπιέπεια Δελφὶς εἶπε πέτρα

461 λάβῃς ἐψευσμένον L: λάβῃς μ' ἐψευσμένον r, which Brunck and Hermann preferred. Blaydes suggests that, with λάβῃς μ', ἐμ' ἤδη might be changed to τότε ἤδη. Wilamowitz conj. λάβῃς ἐψευσμένα. 463 εἶπε L. The letters εἰ (written q) are in an erasure, which would have been unnecessary if the word first

με, ταύτης δεσπότης γενήσομαι. Plaut. *Trinuit.* 985 *Illum quem ementitu's, is ego sum ipse Charmides.*

460 ἀνακηρύσσω φόνον, proclaiming (a search into) the murder: cp. Xen. *Mem.* 2. 10. 2 σῶστρα τούτου ἀνακηρύττων: Andoc. or. 1 § 40 ζητητάς τε ἤδη ἡρημένους...καὶ μὴνυτρα κεκηρυγμένα ἑκατὸν μῶς.

461 f. τὸν Λαίειον: cp. 267.—ξένος μέτοικος, a foreign sojourner: ξένος, because Oed. was reputed a Corinthian. In poetry μέτοικος is simply *one who comes to dwell with others*: it has not the full technical sense which belonged to it at Athens, a resident *alien*: hence the addition of ξένος was necessary. Cp. O. C. 934 μέτοικος τῆσδε γῆς: *Ant.* 868 πρὸς οὖς (to the dead) αἶδ' ἐγὼ μέτοικος ἔρχομαι.—εἶτα δὲ opp. to νῦν μὲν, implied in ἐνθάδε.—ἐγγενής, 'native,' as *γεννητός* is opp. to *ποιητός* (*adoptivus*).

464 τῇ ξυμφορᾷ: the (seemingly happy) event: cp. *El.* 1230 κατὰ συμφοραῖσι μοι | γεγενῆς ἔρπει δάκρυον.—ἐκ δεδορκότος: Xen. *Cyr.* 3. 1. 17 ἐξ ἀφρονος σῶφρων γεγένηται.

465 f. ξένην ἐπι, sc. γῆν: O. C. 184 ξένος ἐπὶ ξένης: *Ph.* 135 ἐν ξένα ξένον.—γαῖαν with προδαικνὺς only: *pointing*

to, i.e. feeling, ψηλαφῶν, the ground before him: so of a boxer, χερσὶ προδαικνὺς, sparring, Theocr. 22. 102. Cp. Lucian *Hercules* 1 τὸ τῶν ἐντεταμένων ἢ ἀριστερὰ προδαικνυσι, i.e. holds in front of him: id. *Hermotimus* 68 θαλλῶ προδαικνέτι ἀκολουθεῖν, ὥσπερ τὰ πρόβατα. Seneca *Oed.* 656 *refet incertus viae, | Baculo senili triste praetentans iter.* The order of words is against taking ξένην with γαῖαν (when we should write ἐπὶ), and supplying τὴν ὁδὸν with προδαικνὺς.

467 f. ξυνῶν: the idea of daily converse under the same roof heightens the horror. Cp. Andoc. or. 1 § 49 οἷς...ἐχρῶ καὶ οἷς συνῆσθα, your friends and associates.—ἀδελφὸς αὐτός. If ἀδελφὸς stood alone, then αὐτός would be right: *himself* the brother of *his own* children: but with ἀδελφὸς καὶ πατήρ we should read αὐτός at once sire and brother of his own children. Cp. *Phil.* 119 σοφὸς τ' αὐτὸς ἀγαθὸς κεκλητ' ἄμα: Eur. *Alc.* 143 καὶ πῶς ἂν αὐτὸς καθάνοιτε καὶ βλέποι;

460 ὁμόσπορος: here act., = τὴν αὐτὴν σπεῖραν: but passive above, 260. Acc. to the general rule, verbal derivatives with a short penult. are paroxytone when active in meaning (see on βοννύμοις, v.

been in quest, uttering threats, and proclaiming a search into the murder of Laius—that man is here,—in seeming, an alien sojourner, but anon he shall be found a native Theban, and shall not be glad of his fortune. A blind man, he who now hath sight, a beggar, who now is rich, he shall make his way to a strange land, feeling the ground before him with his staff. And he shall be found at once brother and father of the children with whom he consorts; son and husband of the woman who bore him; heir to his father's bed, shedder of his father's blood.

So go thou in and think on that; and if thou find that I have been at fault, say thenceforth that I have no wit in prophecy.

## CHORUS.

Who is he of whom the divine voice from the Delphian rock hath <sup>1st</sup> strophe.

written had been εἶδε: it seems to have been ἦδε. In one of the later MSS. (Γ) the 1st hand wrote εἶδε, which has been corrected to εἶπε. The Scholiast knew both readings: but it is hardly doubtful that εἶδε was a conjecture or a corruption.

26). But those compounded with a preposition (or with a *privativum*) are excepted: hence διάβολος, not διαβόλος. So ὁμόσπορος here, no less than in 260. On the other hand πρωτόσπορος = 'sowing first,' πρωτόσπορος = 'first sown.'

461 λάβης ἔψ., without με: cp. Ph. 768 (ἀλλ' ἔαν etc.), 801 (ἐμπρησον).

462 φάσκειν, inf. for imperat., 'say,' i.e. 'deem,' as in Ph. 1411, El. 9. Cp. Her. 3. 35 ἦν δὲ ἀμάρτω, φάναι Πέρσας τε λέγειν ἀληθέα καὶ με μὴ σωφρονέειν.—μαντικῇ: in respect to seer-craft: for dat., cp. Eur. I. A. 338 τῷ δοκεῖν μὲν οὐχὶ χρεῖζων, τῷ δὲ βούλεσθαι θέλων.

463—512 First στάσιμον. Teiresias has just denounced Oedipus. Why do not the Chorus at once express their horror? This ode is the first since v. 215, and therefore, in accordance with the conception of the Chorus as personified reflection, it must comment on all that has been most stirring in the interval. Hence it has two leading themes: (1) 'Who can be the murderer?': 1st strophe and antistrophe, referring to vv. 216—315. (2) 'I will not believe that it is Oedipus': 2nd strophe and antistrophe, referring to vv. 316—462.

1st strophe (463—472). Who is the murderer at whom the Delphic oracle hints? He should fly: Apollo and the Fates are upon him.

1st antistrophe (473—482). The word has gone forth to search for him. Doubt-

less he is hiding in waste places, but he cannot flee his doom.

2nd strophe (483—497). Teiresias troubles me with his charge against Oedipus: but I know nothing that confirms it.

2nd antistrophe (498—512). Only gods are infallible; a mortal, though a seer, may be wrong. Oedipus has given proof of worth. Without proof, I will not believe him guilty.

463 θεσπιπέπεια, giving divine oracles (ἐπη), fem. as if from θεσπιεπής (not found): cp. ἀρτιπέπεια, ἡδυπέπεια. Since θέ-σπ-ι-s already involves the stem σπ (Curt. E. § 632), the termination, from σπ (ib. 620), is pleonastic.—Δελφίς πέτρα. The town and temple of Delphi stood in a recess like an amphitheatre, on a high platform of rock which slopes out from the south face of the cliff: Strabo 9. 418 οἱ Δελφοί, πετρῶδες χωρίον, θεατροειδές, κατὰ κορυφὴν (i.e. at the upper part of the rocky platform, nearest the cliff) ἔχον τὸ μαντεῖον καὶ τὴν πόλιν, σταδίων ἑκατὰ δέκα κύκλον πληροῦσαν: i.e. the whole sweep of the curve extends nearly two miles. Hom. hymn. Apoll. 1. 283 ὑπερθεῖν | πέτρῃ ἐπικρέμαται (the rocky platform overhangs the Crisaean plain) κοίλῃ δ' ὑποδέδραμε βῆρσα (the valley of the Pleistus).—εἶπε τελέσαντα (for εἶπε τελέσαι) is somewhat rare, but is not 'a solecism' (as Kennedy calls it): cp. O. C. 1580 λέξας Οἰδίπουν ὀλωλότα: [Eur.]

- 2 ἄρρητ' ἄρρήτων τελέσαντα φοινίαισι χερσίν; 465  
 3 ὦρα νιν ἀελλάδων  
 4 ἵππων σθεναρώτερον  
 5 φυγᾶ πόδα νωμᾶν.  
 6 ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρόσκει  
 7 πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας· 470  
 8 δειναὶ δ' αἶμ' ἔπονται  
 9 Κῆρες ἀναπλάκῃτοι.

- ἀντ. α'. ἔλαμψε γὰρ τοῦ νιφόεντος ἀρτίως φανείσα  
 2 φάμα Παρνασοῦ, τὸν ἄδηλον ἄνδρα πάντ' ἰχνεύειν. 475  
 3 φοιτᾶ γὰρ ὑπ' ἀγρίαν  
 4 ὕλαν ἀνά τ' ἄντρα καὶ  
 5 πέτρας \*ἰσόταυρος,

466 ἀελλοπῶδων MSS.; ἀελλάδων Hesychius.

χεῖρες in L.—ἀναπλάκῃτοι L, with μ written above the second α. The false reading ἀναμπλάκῃτοι is found in most (but not all) later MSS. In T there is a Triclinian note, ἀναπλάκῃτοι γὰρ γράφειν (on metrical grounds)...εὔρηται γὰρ καὶ ἐν τινι τῶν παλαιωτάτων βιβλίων.

478 L now has πέτρα σ ὡς ταῦρος, with an erasure

*Rhes.* 755 αὐδᾶ ξυμμάχους ὀλωλότας: Plat. *Gorg.* 481 C πότερον σε φῶμεν νυνὶ σπουδάζοντα ἢ παίζοντα;

465 ἄρρητ' ἄρρήτων: Blaydes cp. *O. C.* 1237 πρόπαντα | κακὰ κακῶν, *Phil.* 65 ἔσχατ' ἐσχάτων, *Aesch. Pers.* 681 ὦ πιστὰ πιστῶν ἡλικίς τ' ἤβης ἐμῆς, | Πέρσαι γέροντες. Cp. also 1301 μείζονα τῶν μακίστων. (But *El.* 849 δειλαῖα δειλαῶν [κυρεῖς], cited by Blaydes, and by Jelf § 139, is not in point.)

466 ἀελλάδων: *O. C.* 1081 ἀελλαῖα ταχύρρωστος πελειάς: fr. 621 ἀελλάδες φωναί. Not, 'daughters of the storm,' as if alluding to the mares impregnated by Boreas, *Il.* 20. 221. For the form, cp. θυστάδας λιτάς *Ant.* 1019.

467 ἵππων, instead of ἵππων ποδός: *Her.* 2. 134 πυραμίδα δὲ καὶ οὗτος ἀπ' ἐλπίετο πολλὸν ἐλάσσω τοῦ πατρός: *Xen. Cyr.* 3. 3. 41 χώραν ἔχετε οὐδὲν ἥττον ἐντιμον τῶν πρωτοστατῶν.

470 στεροπαῖς. The oracular Apollo is Διὸς προφήτης. As punisher of the crime which the oracle denounced, he is here armed with his father's lightnings, not merely with his own arrows (205).—γενέτας, one concerned with γένος, either passively, = 'son,' as here (cp. *γηγενέτα* Eur. *Phoen.* 128), or actively, = 'father.' Eur. has both senses. Cp. *γαμβρός*, son-

in-law, brother-in-law, or father-in-law: and so *κηδεστής* or *πενθερός* could have any one of these three senses.

472 Κῆρες: avenging spirits, identified with the Furies in *Aesch. Theb.* 1055 Κῆρες Ἐρινύες, αὐ τ' Οἰδιπόδα | γένος ὠλέσατε. *Hesiod Theog.* 217 (Νῦξ) καὶ Μοῖρας καὶ Κῆρας ἐγένετο νηλεοποίνους... | αὐ τ' ἀνδρῶν τε θεῶν τε παραιβασίας ἐφέπουσαι | οὐδέποτε λήγουσι θεαὶ δεινοῖο χόλοιο, | πρὶν γ' ἀπὸ τῷ δώσῃ κακὴν ὕπιν, ὅστις ἀμάρτη. The Μοῖραι decree, the Κῆρες execute. In *Tr.* 133 κῆρες = calamities. —ἀναπλάκῃτοι, not *erring* or *failing* in pursuit: cp. *Tr.* 120 ἀλλὰ τις θεῶν | αἰὲν ἀναμπλάκῃτον "Αἶδα σφε δόμων ἐρύκει, some god suffers not Heracles to fail, but keeps him from death. Metre requires here the form without μ. ἀμπλακεῖν is prob. a cognate of πλάζω (from stem πλαγ for πλακ, *Curtius Etym.* § 367), strengthened with an inserted μ; cp. ἀμβροτος, ἀμβροτος.

473 ἔλαμψε: see on 186.—τοῦ νιφόεντος: the message flashed forth like a beacon from that snow-crowned range which the Thebans see to the west. I have elsewhere noted some features of the view from the Dryoscephalae pass over Mount Cithaeron:—'At a turn of

spoken, as having wrought with red hands horrors that no tongue can tell?

It is time that he ply in flight a foot stronger than the feet of storm-swift steeds: for the son of Zeus is springing on him, all armed with fiery lightnings, and with him come the dread, unerring Fates.

Yea, newly given from snowy Parnassus, the message hath flashed forth to make all search for the unknown man. Into the wild wood's covert, among caves and rocks he is roaming, fierce as a bull,

between α and σ, and traces of correction at ὥς τ. The 1st hand had written πετραῖος ὁ ταῦρος: the correction is old, perh. by the first corrector (S). Most of the later MSS. have πέτρας ὡς ταῦρος: one or two, πετραῖος ὡς ταῦρος.—J. F. Martin, and (later, but independently) E. L. Lushington, conjectured πέτρας ἰσόταυρος: M. Schmidt, πέτρας ἴσα ταύροις: Dorville, πέτρας ἄτε ταῦρος: Campbell, πέτραισιν ἑναυ-

the road the whole plain of Boeotia bursts upon the sight, stretched out far below us. There to the north-west soars up Helicon, and beyond it, Parnassus; and *though this is the middle of May, their higher cliffs are still crowned with dazzling snow*. Just opposite, nearly due north, is Thebes, on a low eminence with a range of hills behind it, and the waters of Lake Copais to the north-west, gleaming in the afternoon sun.' (*Modern Greece*, p. 75.)

**475** Join τὸν ἀδελὸν ἄνδρα, and take πάντα as neut. plur., 'by all means.' The adverbial πάντα is very freq. in Soph., esp. with adj., as *Ai.* 911 ὁ πάντα κωφός, ὁ πάντ' αἰδῖς: but also occurs with verb, as *Tr.* 338 τοῦτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ. Here, the emphasis on πάντα would partly warrant us in taking it as acc. sing. masc., subject to ἰχνεύειν. But, though the masc. nominative πᾶς sometimes=πᾶς τις, it may be doubted whether Soph. would have thus used the ambiguous πάντα alone for the acc. sing. masc. Ellendt compares 226, but there πάντα is acc. plur. neut.

**478** πέτρας ἰσόταυρος is J. F. Martin's and E. L. Lushington's brilliant emendation of πετραῖος ὁ ταῦρος, the reading of the first hand in L. It is at once closer to the letters, and more poetical, than πέτρας ἄτε ταῦρος (Dorville,—where the use of ἄτε is un-Attic), πέτρας ἴσα ταύροις (M. Schmidt), or πέτρας ὡς ταῦρος, which last looks like a prosaic correction. I suppose the corruption to have arisen thus. A transcriber who had before him

ΠΕΤΡΑΣΙΣΤΟΤΑΤΟΣ took the first O for the art., and then amended ΠΕΤΡΑΣΙΣ into the familiar word ΠΕΤΡΑΙΟΣ. With a minuscule MS. this would have been still easier, since in πετραίσισταυρος the first σ might have been taken for ο (not a rare mistake), and then a simple transposition of ι and the supposed ο would have given πετραῖος. It is true that such compounds with ἴσο- usu. mean, not merely 'like,' but 'as good as' or 'no better than': e.g. ἰσοδαίμων, ἰσόθεος, ἰσόνεκυς, ἰσόνειρος, ἰσόπαις, ἰσόπρεσβυς. Here, however, ἰσόταυρος can well mean 'wild' or 'fierce of heart' as a bull. And we know that in the lost Κρέοντα Soph. used ἰσοθάνατος in a way which seemed too bold to Pollux (6. 174 οὐ πάννυ ἀνεκτόν),—probably in the sense of 'dread as death' (cp. *Ai.* 215 θανάτῳ γὰρ ἴσον πάθος ἐκπέυσει). The bull is the type of a savage wanderer who avoids his fellows. Soph. in a lost play spoke of a bull 'that shuns the herd,' Bekk. *Anecd.* 459. 31 ἀτιμαγέλης· ὁ ἀποστάτης τῆς ἀγέλης ταῦρος· οὕτω Σοφοκλῆς. Verg. *Geo.* 3. 225 (taurus) *Victus abit, longaeque ignotis exultat oris*. Theocr. 14. 43 αἰνὸς θην λέγεταί τις, ἔβα καὶ ταῦρος ἀν' ὕλαν· a proverb ἐπὶ τῶν μὴ ἀναστρεφόντων (schol.). The image also suggests the fierce despair of the wretched outlaw: Aesch. *Cho.* 275 ἀποχρημάτοις ζημίαις ταυρούμενον, 'stung to fury by the wrongs that keep me from my heritage': Eur. *Med.* 92 ὄμμα ταυρουμένην: Ar. *Ran.* 804 ἐβλεψε γοῦν ταυρηδὸν ἐγκύβας κάτω: Plat. *Phaed.* 117 B ταυρηδὸν

6 μέλεος μελέω ποδὶ χηρέων,  
7 τὰ μεσόμφαλα γὰς ἀπονοσφίζων  
8 μαντεῖα· τὰ δ' αἰὲ  
9 ζῶντα περιποτᾶται.

480

στρ. β'. δεινὰ μὲν οὖν, δεινὰ ταρασσει σοφὸς οἰωνοθέτας, 483  
2 οὔτε δοκοῦντ' οὔτ' ἀποφάσκονθ'. ὅ τι λέξω δ' ἀπορώ. 485  
3 πέτομαι δ' ἐλπίσιν, οὔτ' ἐνθάδ' ὁρῶν οὔτ' ὀπίσω.  
4 τί γὰρ ἢ Λαβδακίδαις [οὔτε τανῦν πω  
5 ἢ τῷ Πολύβου νείκος ἔκειτ', οὔτε πάροιθέν ποτ' ἔγωγ'  
6 ἔμαθον, πρὸς οὔτου δὴ <βασανίζων> βασάνω  
7 ἐπὶ τὰν ἐπίδαμον φάτιν εἰμ' Οἰδιπόδα, Λαβδακίδαις 495  
8 ἐπίκουρος ἀδῆλων θανάτων.

λος. 483 δεινὰ μὲν οὖν] δεινὰ με νῦν Bergk: δεινὰ με νοῦν Nauck. 493 There is a defect in the text as given by L and the other MSS., the antistrophic verse (508) being φανερά γὰρ ἐπ' αὐτῷ πετρεσσ' ἦλθε κόρα. (See Metrical Analysis.) The alternatives are, (1) to supply ~~~ after ἔμαθον, or after οὔτου δὴ: (2) to supply

ὑποβλέψας πρὸς τὸν ἀνθρωπον. With regard to the reading πετραῖος ὁ ταῦρος, see Appendix.

479 χηρέων, solitary, as one who is ἀφρήτωρ, ἀθέμιστος, ἀνέστιος (*Il.* 9. 63): he knows the doom which cuts him off from all human fellowship (236 f.). Aesch. *Eum.* 656 ποῖα δὲ χερνυφ φρατέρων προσδέεται;

480 τὰ μεσόμφαλα γὰς μαντεῖα=τὰ ἀπὸ μέσου ὀμφαλοῦ γὰς: *El.* 1386 δωμάτων ὑπόστεγοι=ὑπὸ στέγῃ δωμάτων; Eur. *Phoen.* 1351 λευκοπήχεις κτύπους χερσίν. The ὀμφαλός in the Delphian temple (Aesch. *Eum.* 40), a large white stone in the form of a half globe, was held to mark the spot at which the eagles from east and west had met: hence Pindar calls Delphi itself μέγαν ὀμφαλὸν εὐρυκόλπου | ...χθονός (*Nem.* 7. 33): *Liv.* 38. 48 *Delphos, umbilicem orbis terrarum*.—ἀπονοσφίζων, trying to put away (from himself): the midd. (cp. 691) would be more usual, but poetry admits the active: 894 ψυχὰς ἀμύνειν: Eur. *Or.* 294 ἀνακάλυπτε ...κάρα: Pind. *Pyth.* 4. 106 κομίζω=κομίζομενος (seeking to recover): *O. C.* 6 φέροντα=φερόμενον. In *Phil.* 979 ἀπονοσφίζειν τινά τινος=to rob one of a thing: but here we cannot render 'frustrating'.

482 ζῶντα, 'living,' i.e. operative, effectual; see on 45 ζώσας.—περιποτᾶται: the doom pronounced by Apollo hovers around the murderer as the οἶστρος around some tormented animal: he cannot shake

off its pursuit. The haunting thoughts of guilt are objectively imaged as terrible words ever sounding in the wanderer's ears.

483 f. The Chorus have described the unknown murderer as they imagine him—a fugitive in remote places. They now touch on the charge laid against Oedipus,—but only to say that it lacks all evidence. δεινὰ μὲν οὖν. οὖν marks the turning to a new topic, with something of concessive force: 'it is true that the murderer is said to be here': μὲν is answered by δὲ after λέξω. For μὲν οὖν with this distributed force, cp. *O. C.* 664, *Ant.* 65: for the composite μὲν οὖν (= 'nay rather'), below, 705.—δεινὰ is adverbial: for (1) ταρασσει could not mean κινεῖ, stirs up, raises, dread questions: (2) δοκοῦντα, ἀποφάσκοντα are acc. sing. masc., referring to με understood. The schol., οὔτε πιστὰ οὔτε ἀπιστα, has favoured the attempt to take the participles as acc. neut. plur., ἀποφάσκοντα being explained as 'negative' in the sense of 'admitting of negation,' ἀποφασιν καὶ ἀπιστίαν δεχόμενα (Triclinius). This is fruitless torture of language. Nor will the conj. ἀπαρέσκοντ' (Blaydes) serve: for, even if the Chorus found the charge credible, they would not find it pleasing. δοκοῦντα is not 'believing,' but 'approving.' Cp. *Ant.* 1102 καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς παρεκθεῖν; 'and you recommend this course, and approve

wretched and forlorn on his joyless path, still seeking to put from him the doom spoken at Earth's central shrine : but that doom ever lives, ever flits around him.

Dreadly, in sooth, dreadly doth the wise augur move me, who <sup>2nd</sup> approve not, nor am able to deny. How to speak, I know not ; <sup>strophe.</sup> I am fluttered with forebodings ; neither in the present have I clear vision, nor of the future. Never in past days, nor in these, have I heard how the house of Labdacus or the son of Polybus had, either against other, any grief that I could bring as proof in assailing the public fame of Oedipus, and seeking to avenge the line of Labdacus for the undiscovered murder.

— — — after βασάνῳ. It may be noticed that in L the words πρὸς ὅτου δὴ stand in a line by themselves, the large space left after them suggesting the loss of something there. See comment.—One later ms. (Bodl. Laud. 54) has παρ' ὅτου, with the gloss παρ' οὗ, ἡγουν τοῦ νείκους.

of yielding?' The pregnant force of δοκούντα is here brought out by the direct contrast with ἀποφάσκοντα. In gauging the rarer uses of particular words by an artist in language so subtle and so bold as Soph. we must never neglect the context.

485 ε. λέξω, probably deliberative aor. subj.: though it might be fut. indic. (cp. 1419, and n. on O. C. 310).—ἐνθάδε, the actual situation, implies the known facts of the past; ὅπισω refers to the seer's hint of the future (v. 453 φανήσεται κ.τ.λ.): cp. Od. 11. 482 σείο δ', Ἀχιλλεῦ, | οὗτις ἀνὴρ προπάρειθε μακάρτατος, οὐτ' ἀρ' ὀπίσσω (nor will be hereafter).

487 ε. ἢ Λαβδακίδαις ἢ τῷ Πολύβῳ. A quarrel might have originated with either house. This is what the disjunctive statement marks: since ἔκειτο, 'had been made,' implies 'had been provoked.' But we see the same Greek tendency as in the use of τε καὶ where καὶ alone would be more natural: Aesch. P. V. 927 τό τ' ἄρχειν καὶ τὸ δουλεῖν δίχα: cp. Hor. Ep. 1. 2. 12 Inter Hectora Priamiden animosum atque inter Achillen.

493 πρὸς ὅτου. In the antistr., 509, the words γὰρ ἐπ' αὐτῷ are undoubtedly sound: here then we need to supply — — — or — — —. I incline to believe that the loss has been that of a participle going with βασάνῳ. Had this been βασανίζων, the iteration would help to account for the loss. Reading πρὸς ὅτου δὴ βασανίζων βασάνῳ, I should take πρὸς with βασάνῳ: 'testing on the touchstone whereof'—'using which (νείκος) as a test.' [Receiving my βασανίζων, Kennedy (ed. 1885) replaces the word βασάνῳ by

πιθανῶς.] To Brunck's βασάνῳ χρησάμενος (Plat. Legg. 946 C βασανίους χρώμενοι) the objections are (1) the aorist part. where we need the pres., (2) the tame and prosaic phrase. Wolff writes, πρὸς ὅτου δὴ, βασάνῳ <πλίστιν ἔχων>: Wecklein and Mekler (in his recension of Dindorf's ed., Teubner, 1885) indicate a lacuna, — — —, after βασάνῳ. Two other courses of emendation are possible: (i) To supply after ἔμαθον something to express the informant, as τινος ἀστῶν or, προφέροντος, when πρὸς ὅτου would mean 'at whose suggestion.' This remedy seems to me improbable. (ii) To supply σύν and an adj. for βασάνῳ, as σύν ἀληθεί β., or β. σύν φανερά. As the mutilated verse stands in the MSS., it cannot, I think, be translated without some violence to Greek idiom. The most tolerable version would be this:—'setting out from which (πρὸς ὅτου neut., referring to νείκος), I can with good warrant (βασάνῳ) assail the public fame of Oed.' Then βασάνῳ would be an instrumental dative equivalent to βάσανον ἔχων; and πρὸς ὅτου would be like 1236 πρὸς τίνος ποτ' αἰτίας; Ant. 51 πρὸς αὐτοφύρων ἀμπλακημάτων: πρὸς denoting the source back to which the act can be traced.

495 ἐπὶ φάτιν εἰμι, a phrase from war: it is unnecessary to suppose tmesis: Her. 1. 157 στρατὸν ἐπ' ἐωνυτὸν λόντα: Eur. I. A. 349 ταῦτα μὲν σε πρῶτ' ἐπήλθον, ἵνα σε πρῶθ' ἦῃρον κακόν, censured thee: Andr. 688 ταῦτ' εὖ φρονῶν σ' ἐπήλθον, οὐκ ὀργῆς χάριν.

497 The gen. θανάτων after ἐπικούρος is not objective, 'against' (as Xen.

- ἀντ. β'. ἀλλ' ὁ μὲν οὖν Ζεὺς ὃ τ' Ἀπόλλων ξυνετοὶ καὶ τὰ  
 2 εἰδότες· ἀνδρῶν δ' ὅτι μάντις πλέον ἢ γὰ φέρεται, 500  
 3 κρίσις οὐκ ἔστιν ἀληθής· σοφία δ' ἂν σοφίαν  
 4 παραμείψειεν ἀνὴρ.  
 5 ἀλλ' οὐποτ' ἔγωγ' ἂν, πρὶν ἰδοίμ' ὄρθον ἔπος, μεμφομένων  
 ἂν καταφαίην.  
 6 φανερά γὰρ ἐπ' αὐτῷ πτερόεσσ' ἦλθε κόρα  
 7 ποτέ, καὶ σοφὸς ὦφθη βασάνῃ θ' ἀδύπολις· τῷ ἀπ' ἐμάς  
 8 φρενὸς οὐποτ' ὀφλήσει κακίαν. 512

KP. ἄνδρες πολῖται, δεῖν' ἔπη πεπυσμένοις  
 κατηγορεῖν μου τὸν τύραννον Οἰδίπουν  
 πάρειμ' ἀτλητῶν. εἰ γὰρ ἐν ταῖς ξυμφοραῖς 515  
 ταῖς νῦν νομίζει πρὸς γ' ἐμοῦ πεπονθέναι

508 φανερά γὰρ ἐπ' αὐτῷ] Hermann, thinking v. 493 (ἔαθον κ.τ.λ.) to be complete as it stands in the MSS., omitted the words γὰρ ἐπ' αὐτῷ in his first ed. (though he afterwards replaced them); and Dindorf did likewise. Triclinius omitted ἐπ' αὐτῷ, merely on the ground that he thought them unsuitable. but

*Met.* 4. 3. 7 πῦρ...ἐπικουρον...ψύχους), but causal, 'on account of'; being softened by the approximation of ἐπικουρος to the sense of τιμωρός: Eur. *El.* 135 ἔλθοις τῶνδε πόνων ἐμοὶ τῇ μελέᾳ λυτήρ, | ...πατρὶ θ' αἱμάτων | ἐχθίστων ἐπικουρος (= 'avenger'). The allusive plur. θανάτων is like αἱμάτων there, and δεσποτῶν θανάτοις Aesch. *Ch.* 52: cp. above 366, τοῖς φιλάτοις.

498 It is true (οὖν, cp. 483) that *gods* indeed (μὲν) have perfect knowledge. But there is no way of deciding in a strict sense (ἀληθής) that any *mortal* who essays to read the future attains to more than I do—i.e. to more than *conjecture*: though I admit that one man may excel another in the art of interpreting omens according to the general rules of augural lore (σοφία: cp. σοφὸς οἰωνοθέτας 484). The disquieted speaker clings to the negative argument: 'Teiresias is more likely to be right than a common man: still it is not *certain* that he is right.'

500 πλέον φέρεται, achieves a better result,—deserves to be ranked above me: Her. 1. 31 δοκέων πάγχυ δευτερεῖα γῶν αἰσέσθαι, 'thinking that he was sure of the second place at least.'

504 παραμείψειεν: Eur. *I. A.* 145 μὴ τίς σε λάθῃ | τροχαλοῖσιν ὄχοις παραμειψάμενη | ...ἀπήνη.

506 πρὶν ἰδοίμ'. After an optative

of wish or hypothesis in the principal clause, πρὶν regularly takes optat.: *Ph.* 961 ὅλοιο μήπω πρὶν μάθωμ' εἰ καὶ παλαιὴ | γνώμην μετοίσεις. So after ὅπως, *δοτις*, *ἴνα*, etc.: Aesch. *Eum.* 297 ἔλθοι... | ὅπως γένοιτο: Eur. *Helén.* 435 τίς ἂν...μύλοι | *δοτις* διαγγελλεῖ...;—ὄρθον: the notion is not 'upright,' established, but 'straight,'—justified by proof, as by the application of a rule: cp. Ar. *An.* 1004 ὀρθῷ μετρήσω κανόνι προστιθεῖς: so below, 853, *Ant.* 1178 τοῦτος ὡς ἄρ' ὄρθον ἦνυσας. Hartung (whom Wolff follows) places the comma after ὄρθον, not after ἔπος: 'until I see (it) established, I will not approve the word of censors': but the acc. *ἔπος* could not be governed by καταφαίην in this sense.

507 καταφαίην: Arist. *Metaphys.* 3. 6 ἀδύνατον ἅμα καταφάναι καὶ ἀποφάναι ἀληθῶς. *Defin. Plat.* 413 C ἀλήθεια ἔξις ἐν καταφάσει καὶ ἀποφάσει.

508 ἐπ' αὐτῷ, against him: cp. *O. C.* 1472.—πτερόεσσα...κόρα: the Sphinx having the face of a maiden, and the winged body of a lion: Eur. *Phoen.* 1042 ἀ πτεροῦσσα παρθένος. See Appendix, n. on v. 503.

510 βασάνῃ with ἀδύπολις only, which, as a dat. of manner, it qualifies with nearly adverbial force: commending himself to the city under a practical test,—i.e. ἐργῷ καὶ οὐ λόγῳ. Pind. *Pyth.* 10.

Nay, Zeus indeed and Apollo are keen of thought, and know the things of earth; but that mortal seer wins knowledge above mine, of this there can be no sure test; though man may surpass man in lore. Yet, until I see the word made good, never will I assent when men blame Oedipus. Before all eyes, the winged maiden came against him of old, and he was seen to be wise; he bore the test, in welcome service to our State; never, therefore, by the verdict of my heart shall he be adjudged guilty of crime.

## CREON.

Fellow-citizens, having learned that Oedipus the king lays dire charges against me, I am here, indignant. If, in the present troubles, he thinks that he has suffered from me,

retained γάρ. **510** ἡδύπολις MSS.: ἀδύπολις Erfurdt and Dindorf. **516** πρὸς τ' ἐμοῦ L, with traces of erasure at τ' and ἐ. The 1st hand had written πρὸς τεμοῦ (or possibly πρὸς γεμοῦ), joining σ, as so often, to the following letter: the corrector erased the τ (or γ), and wrote τ' separately (cp. 134, 257, 294).—πρὸς γ' ἐμοῦ r, and Suidas (s.v. βάξιν).—πρὸς τι μου Hartung. This was an old conjecture: τι is written

67 πειρῶντι δὲ καὶ χρυσοῦς ἐν βασάνῳ πρέπει | καὶ νόος ὁρθός: 'an upright mind, like gold, is shown by the touchstone, when one assays it': as base metal τρίβῳ τε καὶ προσβολαῖς | μελαμπαγῆς πέλει | δικαιωθείς Aesch. *Ag.* 391.—ἀδύπολις, in the sense of ἀνδάνων τῇ πόλει (cp. Pind. *Nem.* 8. 38 ἀστοῖς ἀδών): boldly formed on the analogy of compounds in which the adj. represents a verb governing the accus., as φιλόπολις=φίλων τὴν πόλιν, ὀρθόπολις (epithet of a good dynasty)=ὀρθὼν τὴν πόλιν (Pind. *Olymp.* 2. 7). In *Ant.* 370 ὑψίπολις is analogous, though not exactly similar, if it means ὑψηλὸς ἐν πόλει, and not ὑψηλὴν πόλιν ἔχων (like Δικαίόπολις=δικαίας πόλεις ἔχουσα, of Aegina, Pind. *Pyth.* 8. 22).

**511** τῷ, 'therefore,' as *Il.* 1. 418 etc.; joined with νό, *Il.* 7. 352 etc.: Plat. *Theact.* 179 D τῷ τοι, ὦ φίλε Θεόδωρε, μάλλον σκεπτέον ἐξ ἀρχῆς.—ἀπ', on the part of: *Tr.* 471 κἀπ' ἐμοῦ κτήσιν χάριν. The hiatus after τῷ is an epic trait, occasionally allowed in tragic lyrics, as in the case of interjections (cp. *Rh.* 832 n.). Here the stress on τῷ, and the caesura, both excuse it. Cp. *Ai.* 194 ἀλλ' ἄνα ἐξ ἐδράνων: *El.* 148 ἀ' Ἴτυν: *ib.* 157 οἶα Χρυσόθεμις ζῶει καὶ Ἰφιδάασσα (cp. *Il.* 9. 145). Neither πρὸς (Elmsley) nor παρ' (Wolff) is desirable.

**513—362** ἐπεισόδιον δεύτερον, with κομμός (649—697). Oedipus upbraids Creon with having suborned Teiresias.

The quarrel is allayed by Iocasta. As she and Oedipus converse, he is led to fear that he may unwittingly have slain Laius. It is resolved to send for the surviving eye-witness of the deed.

Oedipus had directly charged Creon with plotting to usurp the throne (385). Creon's defence serves to bring out the character of Oedipus by a new contrast. Creon is a man of somewhat rigid nature, and essentially matter-of-fact. In his reasonable indignation, he bases his argument on a calculation of interest (583), insisting on the substance in contrast with the show of power, as in the *Antigone* his vindication of the written law ignores the unwritten. His blunt anger at a positive wrong is softened by no power of imagining the mental condition in which it was done. He cannot allow for the tumult which the seer's terrible charge excited in the mind of Oedipus, any more than for the conflict of duties in the mind of Antigone.

**515** ἀτλητῶν. The verb ἀτλητέω, found only here, implies an active sense of ἀτλητος, *impassiens*: as μεμπτός, pass. in *O. C.* 1036, is active in *Tr.* 446. So from the act. sense of the verbal adj. come ἀλαστέω, ἀναισθητέω, ἀναισχυντέω, ἀνελπιστέω, ἀπρακτέω.

**516** πρὸς γ' ἐμοῦ: *Tr.* 738 τί δ' ἐστίν, ὦ παῖ, πρὸς γ' ἐμοῦ στυγούμενον; The conj. πρὸς τί μου was prompted by the absence of τι with φέρον: but cp. Aesch.

- λόγοισιν εἴτ' ἔργοισιν εἰς βλάβην φέρον,  
οὗτοι βίου μοι τοῦ μακραίωνος πόθος,  
φέρουντι τήνδε βάξιν. οὐ γὰρ εἰς ἀπλοῦν  
ἢ ζημία μοι τοῦ λόγου τούτου φέρει, 520  
ἀλλ' ἐς μέγιστον, εἰ κακὸς μὲν ἐν πόλει,  
κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσομαι.
- XO. ἀλλ' ἦλθε μὲν δὴ τοῦτο τοῦνιδος τάχ' ἂν  
ὀργῇ βιασθὲν μάλλον ἢ γνώμῃ φρενῶν.
- KP. τοῦπος δ' ἐφάνθη ταῖς ἐμαῖς γνώμαις ὅτι 525  
πεισθεῖς ὁ μάντις τοὺς λόγους ψευδεῖς λέγοι ;
- XO. ἠὺδάτο μὲν τάδ', οἶδα δ' οὐ γνώμῃ τίνι.
- KP. ἐξ ὀμμάτων δ' ὀρθῶν τε καὶ ὀρθῆς φρενὸς  
κατηγορεῖτο τοῦπῆκλημα τοῦτό μου ;
- XO. οὐκ οἶδ'. ἂ γὰρ δρώσ' οἱ κρατοῦντες οὐχ ὀρώ. 530  
αὐτὸς δ' ὅδ' ἤδη δωμάτων ἔξω περᾶ.
- OI. οὗτος σύ, πῶς δεῦρ' ἦλθες ; ἢ τοσονδ' ἔχεις  
τόλμης πρόσωπον ὥστε τὰς ἐμὰς στέγας

above the line in L, and in several of the later MSS. It may have been a result, rather than cause, of the false reading πρὸς τ'. 517 ἔργοισι τι βλάβην φέρον Kennedy. 525 τοῦ πρὸς δ' L. Of the later MSS. some (as B) have τοῦ πρὸς δ'; others (as A) πρὸς τοῦδ' (not τοῦ δ'): others (as Γ and L<sup>2</sup>) τοῦπος or τοῦπος.—τοῦπος is read by most

Ag. 261 σὺ δ' εἴτε (v. l. εἴ τι) κεδνὸν εἴτε μὴ πεπυσμένη: Plat. *Soph.* 237 C χαλεπὸν ἥρου: *Men.* 97 E τῶν ἐκείνου ποιημάτων λελυμένων μὲν ἐκτῆσθαι οὐ πολλῆς τινας ἀξίον ἐστι τιμῆς.

517 For the single εἴτε, cp. *Tr.* 236: Plat. *Legg.* 907 D ἐάν τις ἀσεβῇ λόγοις εἴτ' ἔργοις: Pind. *Pyth.* 4. 78 ξείνος αἴτ' ὦν ἀστός.—φέρων: 519 φέροντι: 520 φέρει: such repetitions are not rare in the best Greek and Latin writers. Cp. 158, 159 (ἀμβροστ'), 1276, 1278 (ὀμοῦ), *Lucr.* 2. 54—59 *tenebris—tenebris—tenebris—tenebras*. See on O. C. 554, *Ant.* 76.

518 βίον τοῦ μακρ.: *Ai.* 473 τοῦ μακροῦ χρήσειν βίον: O. C. 1214 αἱ μακραὶ | ἡμέραι, where the art. refers to the normal span of human life. For βίος μακραίων cp. *Tr.* 791 δυσπάρεινον λέκτρον.

519 εἰς ἀπλοῦν. The charge does not hurt him in a single aspect only,—i.e. merely in his relation to his family and friends (ἰδίᾳ). It touches him also in relation to the State (κοινῇ), since treachery to his kinsman would be treason to his king. Hence it 'tends to the largest result' (φέρει ἐς μέγιστον), bearing on the

sum of his relations as man and citizen. The thought is, ἢ ζημία οὐχ ἀπλῇ ἐστὶν ἀλλὰ πολυειδής (cp. Plat. *Phaedr.* 270 D ἀπλοῦν ἢ πολυειδές ἐστὶν): but the proper antithesis to ἀπλῇ is merged in the comprehensive μέγιστον.

523 ἀλλὰ...μὲν δὴ: cp. *Tr.* 627.—ἦλθε...τάχ' ἂν, 'might perhaps have come.' ἦλθεν ἂν is a potential indicative, denoting for past time what ἔλθοι ἂν denotes for future time. That is, as ἔλθοι ἂν can mean, 'it might come,' so ἦλθεν ἂν can mean, 'it might have come.' ἦλθεν ἂν does not necessarily imply that the suggested possibility is contrary to fact; i.e., it does not necessarily imply, ἀλλ' οὐκ ἦλθεν. Cp. *Dem.* or. 37 § 57 πῶς ἂν ὁ μὴ παρῶν...ἐγὼ τί σε ἠδίκησα; 'how was I likely to do you any wrong?'

[This was the view taken in my first edition. Goodwin, in the new ed. of his *Moods and Tenses* (1889), has illustrated the 'potential' indicative with ἂν (§ 244), and has also shown at length that ἦλθεν ἂν does not necessarily imply the unreality of the supposition (§ 412). This answers the objection which led me, in a second edition, to suggest that τάχ' ἂν

by word or deed, aught that tends to harm, in truth I crave not my full term of years, when I must bear such blame as this. The wrong of this rumour touches me not in one point alone, but has the largest scope, if I am to be called a traitor in the city, a traitor too by thee and by my friends.

CH. Nay, but this taunt came under stress, perchance, of anger, rather than from the purpose of the heart.

CR. And the saying was uttered, that *my* counsels won the seer to utter his falsehoods?

CH. Such things were said—I know not with what meaning.

CR. And was this charge laid against me with steady eyes and steady mind?

CH. I know not; I see not what my masters do: but here comes our lord forth from the house.

## OEDIPUS.

Sirrah, how camest thou here? Hast thou a front so bold that thou hast come to my house,

of the recent edd.: see comment. 528 ἐξ ὀμμάτων ὀρθῶν δὲ L (the δὲ having been made from τε by a later hand). Most of the later MSS. have either this, or (as A) ἐξ ὀμμάτων ὀρθῶν τε. The reading which seems preferable, ἐξ ὀμμάτων δ' ὀρθῶν τε, is

was here no more than τάχα, and that the usage arose from an ellipse (ἤλθε, τάχα δ' ἂν ἔλθοι). In O. C. 964 f. also I should now take ἦν...τάχ' ἂν as = 'perchance it may have been.']

525 I formerly kept τοῦ πρὸς δ', with L. But the anastrophe of πρὸς seems to be confined to instances in which it is immediately followed by an attributive genitive, equiv. to an epithet: see on 178. For πρὸς τοῦ δ' we could indeed cite Aesch. Eum. 593 πρὸς τοῦ δ' ἐπέλσθης καὶ τίνος βουλεύμασιν; But I now prefer τοῦ-προς δ', because (1) Creon seems to ask the Chorus for a confirmation of the almost incredible report that Oed. had brought such a charge: he would naturally be less concerned to know whether any one had uttered it *before* Oed. (2) Verse 527 favours τοῦπος.—Cr. 848 ἀλλ' ὥς φανέν γε τοῦπος.

527 ἡνῶτο: these things were said (by Oedipus); but I do not know how much the words meant; i.e. whether he spoke at random, or from information which had convinced his judgment.

528 The reading ἐξ ὀμμάτων δ' ὀρθῶν τε gives a fuller emphasis than ἐξ ὀμμάτων ὀρθῶν δὲ: when δ' had been omitted, τε was naturally changed to δέ. The

place of τε (as to which both verse and prose allowed some latitude) is warranted, since ὀμμάτων-ὀρθῶν opposed to ὀρθῆς-φρενός forms a single notion. ἐξ = 'with': El. 455 ἐξ ὑπερτέρας χερσός: Tr. 875 ἐξ ἀκινήτου ποδός. ὀμμάτων ὀρθῶν: cp. 1385: Ai. 447 κεί μὴ τόδ' ὄμμα καὶ φρένες διάστροφοι | γνώμης ἀπήξαν τῆς ἐμῆς: Eur. H. F. 931 (when the frenzy comes on Heracles) ὁ δ' οὐκέθ' αὐτὸς ἦν, | ἀλλ' ἐν στροφαῖσιν ὀμμάτων ἐφθαρμένος, κ.τ.λ. In Hor. Carm. 1. 3. 18 Bentley gave *rectis oculis* for *siccis*.

530 οὐκ οἶδ'. Creon has asked: 'Did any trace of madness show itself in the bearing or in the speech of Oedipus?' The Chorus reply: 'Our part is only to hear, not to criticise.' These nobles of Thebes (1223) have no eyes for indiscretion in their sovereign master.

532 f. Join οὗτος σύ: cp. 1121: Eur. Hec. 1280 οὗτος σύ, μάλινε καὶ κακῶν ἔρως τυχεῖν; where οὗτος, σύ μάλινε is impossible.—τόλμης, gen. of quality (or material); cp. Ant. 114 χιόνος πτέρυγι: El. 19 ἄστρον εὐφρόνη.—τοσόνδε τόλμης-πρόσωπον, like τοῦμὸν φρενῶν-δνειρον (El. 1390), νεῖκος-ἀνδρῶν ξύναμον (Ant. 793).

- ἴκου, φονεὺς ὦν τοῦδε τάνδρὸς ἐμφανῶς  
 ληστής τ' ἐναργῆς τῆς ἐμῆς τυραννίδος ; 535  
 φέρ' εἶπε πρὸς θεῶν, δειλίαν ἢ μωρίαν  
 ἰδὼν τιν' ἔν μοι ταῦτ' ἐβουλεύσω ποεῖν ;  
 ἢ τοῦργον ὥς οὐ γνωριοῖμί σου τόδε  
 δόλῳ προσέρπον \* ἢ οὐκ ἀλεξοίμην μαθῶν ;  
 ἄρ' οὐχὶ μῶρόν ἐστι τοῦγχείρημά σου, 540  
 ἀνευ τε πλήθους καὶ φίλων τυραννίδα  
 θηρᾶν, ὃ πλήθει χρήμασιν θ' ἀλίσκεται ;  
 KP. οἶσθ' ὥς πόησον ; ἀντὶ τῶν εἰρημένων  
 ἴσ' ἀντάκουσον, κᾶτα κριν' αὐτὸς μαθῶν.  
 OI. λέγειν σὺ δεινός, μαυθάνειν δ' ἐγὼ κακός 545  
 σοῦ· δυσμενῇ γὰρ καὶ βαρύν σ' ἡῦρηκ' ἐμοί.  
 KP. τοῦτ' αὐτὸ νῦν μου πρῶτ' ἄκουσον ὥς ἐρῶ.

given by Suidas and a few later MSS. (Γ, Δ, Trin.). 537 ἐν ἐμοί MSS.: ἐν μοι Reisig. 538 γνωρίσοιμι MSS.: γνωριοῖμι Elmsley. 539 ἢ οὐκ A. Spengel: κοῦκ MSS. 541 πλήθους MSS. The conjecture πλούτου, first made by an anony-

535 τῆς ἐμῆς closely follows τοῦδε τάνδρὸς, as O. C. 1329: so *Ai.* 865 μυθή-  
 σομαι immediately follows *Ἄλκας* θροεῖ. If  
 a Greek speaker rhetorically refers to  
 himself in the third person, he usu. reverts  
 as soon as possible to the first.

537 ἔν μοι. The MSS. have ἐν ἐμοί,  
 making a verse like *Tr.* 4, ἐγὼ | δὲ τὸν  
 ἐμὸν, καὶ πρὶν εἰς "Αἰδου μολεῖν. But such  
 a verse is rare, and unpleasing. When a  
 tribrach holds the second place in a tragic  
 senarius, we usually find that (α) the tri-  
 brach is a single word, as *Ph.* 1314 ἡσθην |  
 πατέρα | τὸν ἀμὺν εὐλογοῦντά σε: or (β)  
 there is a caesura between the first and  
 the second foot, as O. C. 26 ἀλλ' ὅσ|τις ὁ  
 τόπ|ος: *Ph.* 1232 παρ' οὐπερ ἔλαβον: Eur.  
*Tr.* 496 τρυχηρ|ὰ περὶ | τρυχηρὸν εἰμένην  
 χροᾶ: Eur. *Phoen.* 511 ἐλθόντ|α σὺν ὅπλ|οις  
 τόνδε καὶ πορθοῦντα γῆν,—if there we  
 should not read ἐλθόντ' ἐν ὅπλοις. On  
 such a point as ἐμοί *versus* μοι the au-  
 thority of our MSS. is not weighty. And  
 the enclitic μοι suffices: for in this verse  
 the stress is on the verbal notion (ἰδὼν),—  
 Creon's supposed *insight*: the reference  
 to Oedipus is drawn out in the next two  
 verses by the verbs in the 1st person, γνω-  
 ριοῖμι—ἀλεξοίμην.—ἰδὼν. ἐν: prose would  
 say ἐνιδὼν, either with or without ἐν  
 (*Thuc.* 1. 95: ὅπερ καὶ ἐν τῷ Πανσανίᾳ  
 ἐνέειδον: 3. 30 δ...τοῖς πολεμοῖς ἐνορώων):  
 cp. *Her.* 1. 37 οὔτε τινα δειλίην παριδὼν

μοι (remarked in me) οὔτε ἀθυμίην.

ποεῖν; Attic inscr. of c. 450—300 B.C.  
 omit the ι before ε or η (not before ο or ω),  
 as L usu. does, when the 1st syll. is short:  
*Ph.* 120 n.

538 ἢ τοῦργον κ.τ.λ. Supply νομίσας  
 or the like from ἰδὼν: 'thinking that  
 either I would not see,...or would not  
 ward it off': an example of what Greek  
 rhetoric called *χιασμός* (from the form of  
 X), since the first clause corresponds  
 with *μωρία*, and the second with *δειλία*.  
 —γνωριοῖμι. 'Futures in -ίσω are not  
 common in the good Attic period: but  
 we have no trustworthy collections on  
 this point': Curtius, *Verb.* 11. 312, Eng.  
 tr. 481. On the other hand, as he says,  
 more than 20 futures in -ίω can be quoted  
 from Attic literature. And though some  
 ancient grammarians call the form  
 'Attic,' it is not exclusively so: instances  
 occur both in Homer (as *Il.* 10. 331 ἀγλα-  
 εῖσθαι, cp. Monro, *Hom. Gram.* § 63)  
 and in Herodotus (as 8. 68 ἀπρεμείν, be-  
 sides about ten other examples in Her.).  
 Thus the evidence for γνωριοῖμι outweighs  
 the preference of our MSS. for γνωρίσοιμι.

539 ἢ οὐκ. The κοῦκ of the MSS. can-  
 not be defended here—where stress is  
 laid on the dilemma of δειλία or μωρία—  
 by instances of ἢ...τε carelessly put for  
 ἢ—ἢ in cases where there is no such  
 sharp distinction of alternatives: as *Il.* 2.

who art the proved assassin of its master,—the palpable robber of my crown? Come, tell me, in the name of the gods, was it cowardice or folly that thou sawest in me, that thou didst plot to do this thing? Didst thou think that I would not note this deed of thine creeping on me by stealth, or, aware, would not ward it off? Now is not thine attempt foolish,—to seek, without followers or friends, a throne,—a prize which followers and wealth must win?

CR. Mark me now,—in answer to thy words, hear a fair reply, and then judge for thyself on knowledge.

OE. Thou art apt in speech, but I have a poor wit for thy lessons, since I have found thee my malignant foe.

CR. Now first hear how I will explain this very thing—

mous German translator of the play in 1803, has been adopted by Nauck and others. 546 ηὐρηκ' ] εὐρηκ' L. See comment. Cp. 1051.

289 ἡ παῖδες νεαροὶ χῆραί τε γυναῖκες: Aesch. *Eum.* 524 ἡ πόλις βροτὸς θ' ὁμοίως.—ἀλεξόμην: see on 171.

541 πλήθους refers to the rank and file of the aspirant's following,—his popular partisans or the troops in his pay; φίλων, to his powerful connections,—the men whose wealth and influence support him. Thus (542) χρήμασιν is substituted for φίλων. Soph. is thinking of the historical Greek τύραννος, who commonly began his career as a demagogue, or else 'arose out of the bosom of the oligarchies' (Grote, vol. 3 p. 25).

542 δ, a thing which, marking the general category in which the τυράννις is to be placed: cp. Xen. *Mem.* 3. 9. 8 φθόνον δὲ σκοπῶν ὃ τι εἴη. So the neut. adj. is used, Eur. *Hipp.* 109 τερπνόν... | τράπεζα πλήρης: Eur. *Hel.* 1687 γνώμης, ὃ πολλαῖς ἐν γυναιξίν οὐκ ἐνι.

543 οἶσθ' ὥς πόησον; In more than twelve places of the tragic or comic poets we have this or a like form where a person is eagerly bespeaking attention to a command or request. Instead of οἶσθ' ὥς δεῖ σε ποιῆσαι; or οἶσθ' ὥς σε κελεύω ποιῆσαι; the anxious haste of the speaker substitutes an abrupt imperative: οἶσθ' ὥς πόησον; That the imperative was here felt as equivalent to 'you are to do,' appears clearly from the substitutes which sometimes replace it. Thus we find (1) fut. indic.; Eur. *Cycl.* 131 οἶσθ' οὖν δ δρᾶσαι; *Med.* 600 οἶσθ' ὥς μετεύξει καὶ σοφωτέρα φανεῖ; where the conjectures δρᾶσαν (Canter) and μέτενξαι (Elmsley)

are arbitrary: so with the 1st pers., *I. T.* 759 ἀλλ' οἶσθ' ὃ δρᾶσω; (2) a periphrasis: Eur. *Suppl.* 932 ἀλλ' οἶσθ' ὃ δρᾶν σε βούλομαι τούτων πέρι; Only a sense that the imperat. had this force could explain the still bolder form of the phrase with 3rd pers.: Eur. *I. T.* 1203 οἶσθά νυν ἄ μοι γενέσθω=ἄ δεῖ γενέσθαι μοι: Ar. *Ach.* 1064 οἶσθ' ὥς ποιέτω=ὥς δεῖ ποιεῖν αὐτήν, where ποιεῖτε is a conjecture. There is no reason, in logic or in grammar, against this 'subordinate imperative,' which the flexible Greek idiom allowed. Few would now be satisfied with the old theory that οἶσθ' ὥς πόησον stood, by transposition, for πόησον, οἶσθ' ὥς;

545 f. For κακὸς with inf., cp. Thuc. 6. 38 § 2 ἡμεῖς δὲ κακοί... προφυλάξασθαι.

σοῦ, emphatic by place and pause: cp. *El.* 1505 χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πασιν δίκην | ὅστις πέρα πράσσειν γε τῶν νόμων θέλει, | κτείνειν' τὸ γὰρ πανοῦργον οὐκ ἂν ἦν πολὺ.—ἡύρηκ': as to the augment, cp. 68 n.

547 f. τοῦτ' αὐτὸ κ.τ.λ. Oedipus flings back Creon's phrases, as the Antigone of Aeschylus bitterly echoes those of the κήρυξ (αὐδῶ — αὐδῶ — τραχύς — τράχυν', *Theb.* 1042 f.). An accent of rising passion is similarly given to the dialogue between Menelaus and Teucer (*Ai.* 1142 ἥδη ποτ' εἶδον ἄνδρ' ἐγώ—1150 ἐγὼ δέ γ' ἄνδρ' ὄπωπα). Aristophanes parodies this style, *Ach.* 1097 ΔΑΜΑΧΟΣ. παῖ, παῖ, φέρ' ἐξω δεῦρο τὸν γύλιον ἐμοί. ΔΙΚΑΙΟΠΟΛΙΣ. παῖ, παῖ, φέρ' ἐξω δεῦρο τὴν κιστὴν ἐμοί.—ὥς ἐρῶ, how I will state this

- ΟΙ. τοῦτ' αὐτὸ μή μοι φράζ', ὅπως οὐκ εἶ κακός.  
 ΚΡ. εἴ τοι νομίζεις κτήμα τὴν αὐθαδίαν  
 εἶναί τι τοῦ νοῦ χωρίς, οὐκ ὀρθῶς φρονεῖς. 550  
 ΟΙ. εἴ τοι νομίζεις ἄνδρα συγγενῇ κακῶς  
 δρῶν οὐχ ὑφέξειν τὴν δίκην, οὐκ εὖ φρονεῖς.  
 ΚΡ. ξύμφημί σοι ταῦτ' ἔνδικ' εἰρήσθαι. τὸ δὲ  
 πάθην' ὅποιον φῆς παθεῖν δίδασκέ με.  
 ΟΙ. ἔπειθες, ἦ οὐκ ἔπειθες, ὥς χρεῖή μ' ἐπὶ 555  
 τὸν σεμνόμαντιν ἄνδρα πέμψασθαί τινα;  
 ΚΡ. καὶ νῦν ἔθ' αὐτός εἰμι τῷ βουλευμάτι.  
 ΟΙ. πόσον τιν' ἤδη δῆθ' ὁ Λαῖος χρόνον  
 ΚΡ. δέδρακε πόλον ἔργον; οὐ γὰρ ἔννοῶ.  
 ΟΙ. ἄφαντος ἔρρει θανασίμῳ χειρώματι; 560  
 ΚΡ. μακροὶ παλαιοὶ τ' ἂν μετρηθεῖεν χρόνοι.  
 ΟΙ. τότε οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ;  
 ΚΡ. σοφὸς γ' ὁμοίως καὶ ἴσου τιμώμενος.  
 ΟΙ. ἐμνήσατ' οὖν ἐμοῦ τι τῷ τότε ἐν χρόνῳ;  
 ΚΡ. οὐκ οὖν ἐμοῦ γ' ἐστῶτος οὐδαμοῦ πέλας. 565  
 ΟΙ. ἀλλ' οὐκ ἔρευναν τοῦ θανόντος ἔσχετε;  
 ΚΡ. παρέσχομεν, πῶς δ' οὐχί; κοῦκ ἠκούσαμεν.  
 ΟΙ. πῶς οὖν τόθ' οὗτος ὁ σοφὸς οὐκ ἠῦδα τάδε;  
 ΚΡ. οὐκ οἶδ'. ἐφ' οἷς γὰρ μὴ φρονῶ σιγαῖν φιλῶ.

**555** *χρεῖη* Dawes. L has *χρεῖ'* ἦ, but the accentuation is due to the first corrector, and the \* over η has been re-touched by a later hand. The 1st hand may have intended *χρεῖη* or *χρεῖη*, though the space between *ει* and *η* is rather unduly wide. *χρεῖ'* ἦ is in almost all the later MSS. (*χρεῖ'* ἦν Γ; *χρεῖμ'* Bodl. Barocc. 66, with a

very matter (my supposed hostility to you): *i.e.* in what a light I will place it, by showing that I had no motive for it.

**549 f.** *κτῆμα*: cp. *Ani.* 1050 *δσφ κράπιστον κτημάτων εὐβουλία*.—*αὐθαδίαν*, poet. for *αὐθάδεια* (Aesch. *P. V.* 79, etc.).—*τοῦ νοῦ χωρίς*: for *αὐθάδεια* is not necessarily devoid of intelligence: as Heracles says (Eur. *H. F.* 1243) *αὐθαδὲς ὁ θεός· πρὸς δὲ τοὺς θεοὺς ἐγώ*.

**555 ἦ οὐκ**: Aesch. *Theb.* 100 *ἀκούετ' ἦ οὐκ ἀκούετ' ἀσπίδων κτύπον*; *Od.* 4. 682 *ἦ εἰπόμεναι δμῶν Ὀδυσσεὺς θεοῖο*. Such 'synizesis' points to the rapidity and ease of ancient Greek pronunciation: see J. H. H. Schmidt, *Rhythmik und Metrik* § 3 (p. 9 of Eng. tr. by Prof. J. W. White).

**556** While such words as *ἀριστόμαντις*, *ὀρθόμαντις* are seriously used in a good sense, *σεμνόμαντις* refers ironically to a solemn manner: cp. *σεμνολογεῖν*, *σεμνοπροσωπεῖν*, *σεμνοπανούργος*, *σεμνοπαράσιτος*, etc.

**557 αὐτός**: 'I am the same man in regard to my opinion' (dat. of respect): not, 'am identical with my former opinion' (when the dat. would be like *Φοῖβῳ* in 285). Thuc. can dispense with a dative, 2. 61 *καὶ ἐγὼ μὲν ὁ αὐτὸς εἰμι καὶ οὐκ ἐξίσταμαι*: though he adds it in 3. 38 *ἐγὼ μὲν οὖν ὁ αὐτὸς εἰμι τῇ γνώμῃ*.

**559 δέδρακε**. Creon has heard only what Oedipus said of him: he does not yet know what Teiresias said of Oedipus (cp. 574). Hence he is startled at the mention of Laius.—*οὐ γὰρ ἔννοῶ*:

OE. Explain me not one thing—that thou art not false.

CR. If thou deemest that stubbornness without sense is a good gift, thou art not wise.

OE. If thou deemest that thou canst wrong a kinsman and escape the penalty, thou art not sane.

CR. Justly said, I grant thee: but tell me what is the wrong that thou sayest thou hast suffered from me.

OE. Didst thou advise, or didst thou not, that I should send for that reverend seer?

CR. And now I am still of the same mind.

OE. How long is it, then, since Laius—

CR. Since Laius...? I take not thy drift...

OE. —was swept from men's sight by a deadly violence?

CR. The count of years would run far into the past.

OE. Was this seer, then, of the craft in those days?

CR. Yea, skilled as now, and in equal honour.

OE. Made he, then, any mention of me at that time?

CR. Never, certainly, when I was within hearing.

OE. But held ye not a search touching the murder?

CR. Due search we held, of course—and learned nothing.

OE. And how was it that this sage did not tell his story then?

CR. I know not; where I lack light, 'tis my wont to be silent.

superscript). Cp. v. 791.

**561** ἀναμετρηθείεν A, a reading which no other MS. seems to have. Cp. 1348, where ἀν γνῶναι has been changed to ἀναγνῶναι in all the MSS. **566** θανόντος] κτανόντος Meineke: θενόντος M. Schmidt. **567** κοῦκ ἡκούσαμεν] κοῦκ ἔχνεύσαμεν Mekler: κοῦδὲν ἤγομεν Nauck.

*i.e.* 'I do not understand what Laius has to do with this matter.'

**560** χειρώματι, deed of a (violent) hand: Aesch. *Theb.* 1022 τυμβόχοα χειρώματα=service of the hands in raising a mound. In the one other place where Aesch. has the word, it means 'prey' (*Ag.* 1326 δούλης θανούσης εὐμαροῦς χειρώματος): Soph. uses it only here (though he has δυσχέρωμα *Ant.* 126): Eur. never.

**561** μακροί κ.τ.λ.: long and ancient times would be measured; *i.e.* the reckoning of years from the present time would go far back into the past; μακροί denoting the course, and παλαιοί the point to which it is retraced. Some sixteen years may be supposed to have elapsed since the death of Laius.

**562** ἐν τῇ τέχνῃ: slightly contemptuous. ἐν of a pursuit or calling: Her. 2. 82 τῶν Ἑλλήνων οἱ ἐν ποιήσει

γενόμενοι: Thuc. 3. 28 οἱ ἐν τοῖς πράγμασι: Isocr. or. 2 § 18 οἱ ἐν ταῖς ἀλιγαρχίαις καὶ ταῖς δημοκρατίαις (meaning, the administrators thereof): Plat. *Phaed.* 59 A ὡς ἐν φιλοσοφίᾳ ἡμῶν δυντῶν: *Legg.* 762 A τῶν ἐν ταῖς γεωργίαις: *Protag.* 317 C (Protagoras of himself as a σοφιστής) πολλὰ γε ἔτη ἤδη εἰμι ἐν τῇ τέχνῃ.

**565** οὐδαμοῦ with ἐστῶτος πέλας, 'when I was standing anywhere near'; but equivalent in force to, 'on any occasion when I was standing near': cp. *Al.* 1281 δὲν οὐδαμοῦ φῆς οὐδὲ συμβῆναι ποδί.

**567** παρέσχομεν, we held it, as in duty bound: παρέχειν, as distinct from ἔχειν, expressing that it was something to be expected *on their part*. Cp. *O. C.* 1498 δικαίαν χάριν παρασχεῖν παθῶν. For παρέσχομεν after ἔσχομεν cp. 133 ἐπαξίως...ἀξίως: 575 μαθεῖν...: 576 ἐκμάνθαν'.

- ΟΙ. τοσόνδε γ' οἶσθα καὶ λέγοις ἂν εὖ φρονῶν. 570  
 ΚΡ. ποῖον τόδ'; εἰ γὰρ οἶδά γ', οὐκ ἄρνήσομαι.  
 ΟΙ. ὀθούνεκ', εἰ μὴ σοὶ ξυνήλθε, τὰς ἐμὰς  
 οὐκ ἂν ποτ' εἶπε Λαῖου διαφθοράς.  
 ΚΡ. εἰ μὲν λέγει τάδ', αὐτὸς οἶσθ'. ἐγὼ δὲ σοῦ  
 μαθεῖν δικαίῳ ταῦθ' ἄπερ καμουῦ σὺ νῦν. 575  
 ΟΙ. ἐκμάνθαν'. οὐ γὰρ δὴ φονεὺς ἀλώσομαι.  
 ΚΡ. τί δῆτ'; ἀδελφὴν τὴν ἐμὴν γήμας ἔχεις;  
 ΟΙ. ἄρνησις οὐκ ἔνεστιν ὧν ἀνιστορεῖς.  
 ΚΡ. ἄρχεις δ' ἐκείνῃ ταῦτ' ἀπὸ γῆς, ἴσον νέμων;  
 ΟΙ. ἂν ἦ θέλουσα πάντ' ἐμοῦ κομίζεται. 580  
 ΚΡ. οὐκ οὐν ἰσοῦμαι σφῶν ἐγὼ δυοῖν τρίτος;  
 ΟΙ. ἐνταῦθα γὰρ δὴ καὶ κακὸς φαίνει φίλος.  
 ΚΡ. οὐκ, εἰ διδοίης γ' ὥς ἐγὼ σταντῶ λόγον.  
 σκέψαι δὲ τοῦτο πρῶτον, εἴ τιν' ἂν δοκεῖς  
 ἄρχειν ἐλέσθαι ξὺν φόβοισι μᾶλλον ἢ 585  
 ἄτρεστον εὐδοντ', εἰ τὰ γ' αὐθ' ἔξει κράτη.  
 ἐγὼ μὲν οὖν οὐτ' αὐτὸς ἰμείρων ἔφην  
 τύραννος εἶναι μᾶλλον ἢ τύραννα δρᾶν,  
 οὐτ' ἄλλος ὅστις σωφρονεῖν ἐπίσταται.  
 νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἄνευ φόβου φέρω, 590

570 τοσόνδε γ'] τὸ σὸν δέ L 1st hand: the corrector changed σὸν to σόν, as if to indicate the reading τοσόνδε. τοσόνδε is in a few of the later MSS. (as B, with gl. τοσοῦτον): τὸ σὸν δέ in A and others.—τὸ σὸν δέ γ' is read by Brunck, and others: τοσόνδε γ' by Porson (Eur. Med. 461), Elmsley, and others. The reading τόσον δέ γ', already known to Triclinius, and also suggested by Reisig, is preferred by Wunder

570 τοσόνδε γ'. If we read τὸ σὸν δέ γ', the coarse and blunt τὸ σὸν would destroy the edge of the sarcasm. Nor would τὸ σὸν consist so well with the calm tone of Creon's inquiry in 571. τοσόνδε does not need δέ after it, since οἶσθα is a mocking echo of οἶδα. Cp. Eur. I. T. 554 OP. παῖσαι νῦν ἦδη, μηδ' ἐρωτήσης πέρα. IF. τοσόνδε γ', εἰ ζῇ τοῦ ταλαιπώρου δάμαρ. Against the conject. τόσον δέ γ' it is to be noted that Soph. has τόσος only in Ai. 185 (lyric, τόσ-σων), 277 (dis τόσ'), and Tr. 53 φράσαι τὸ σόν.

572 The simple answer would have been:—'that you prompted him to make his present charge': but this becomes:—'that, if you had not prompted him, he would never have made it.' ξυνήλθε: Ar. Eq. 1300 φασὶν ἀλλήλαις συνελθεῖν

τὰς τριήρεις ἐς λόγον, 'the triremes laid their heads together': ib. 467 ἰδία δ' ἐκεῖ τοῖς Λακεδαιμονίοις ξυγγίγνεται.—τὰς ἐμὰς: the conject. τάσδ' ἐμὰς mars the passage: 'he would never have described this slaying of L. as mine.'—οὐκ ἂν εἶπε τὰς ἐμὰς Λαῖου διαφθοράς=οὐκ ἂν εἶπεν ὅτι ἐγὼ Λαῖον διέφθειρα, but with a certain bitter force added;—'we should never have heard a word of this slaying of Laius by me.' Soph. has purposely chosen a turn of phrase which the audience can recognise as suiting the fact that Oed. had slain Laius. For διαφθεράς instead of a clause with διαφθεῖν, cp. Thuc. I. 137 γράψας τὴν ἐκ Σαλαμῖνος προάγγελσιν τῆς ἀναχωρήσεως καὶ τὴν τῶν γεφυρῶν...οὐ διάλυσιν.

574 f. To write σοῦ instead of σου is not indeed necessary; but we thus ob-

OE. Thus much, at least, thou knowest, and couldst declare with light enough.

CR. What is that? If I know it, I will not deny.

OE. That, if he had not conferred with thee, he would never have named *my* slaying of Laius.

CR. If so he speaks, thou best knowest; but I claim to learn from thee as much as thou hast now from me.

OE. Learn thy fill: I shall never be found guilty of the blood.

CR. Say, then—thou hast married my sister?

OE. The question allows not of denial.

CR. And thou rulest the land as she doth, with like sway?

OE. She obtains from me all her desire.

CR. And rank not I as a third peer of you twain?

OE. Aye, 'tis just therein that thou art seen a false friend.

CR. Not so, if thou wouldst reason with thine own heart as I with mine. And first weigh this,—whether thou thinkest that any one would choose to rule amid terrors rather than in unruffled peace,—granting that he is to have the same powers. Now I, for one, have no yearning in my nature to be a king rather than to do kingly deeds, no, nor hath any man who knows how to keep a sober mind. For now I win all boons from thee without fear;

and others. 572 τὰς MSS.: τὰσδ' Döderlein. 575 ταῦθ' MSS.: ταῦθ' Brunck.

579 Wecklein writes τῆς τιμῆς instead of γῆς ἴσον: Heimsoeth conjectures τοῦ κράτους for ταῦτὰ γῆς: F. W. Schmidt, ἀρχῆς δ' ἐκέλευε ταῦτ' ἔχεις ἴσον νέμων. 583 ἐγὼ] ἔχω is Heimsoeth's conjecture, who might point to v. 1061, where ἐγὼ is

tain a better balance to κάμου.—μαθεῖν ταῦθ', to question in like manner and measure. ταῦθ' (MSS.) might refer to the events since the death of Laius, but has less point.

576 οὐ γὰρ δὴ rejects an alternative: here, without γε, as *Ant.* 46: more often with it, as *O. C.* 110 (n.).

577 γήμης ἔχεις: simply, I think, = γεγάμηκας, though the special use of ἔχειν (*Od.* 4. 569 ἔχεις Ἑλένην καὶ σφιν γαμβρὸς Διὸς ἔσσι) might warrant the version, 'hast married, and hast to wife.'

579 γῆς with ἀρχαίς: ἴσον νέμων explains ταῦτὰ,—'with equal sway' (cp. 201 κράτη νέμων, and 237): γῆς ἴσον νέμων would mean, 'assigning an equal share of land.' The special sense of νέμων is sufficiently indicated by the context; cp. *Pind.* *P.* 3. 70 δὲ Συρακόσσαισι νέμει βασιλεὺς (rules at S.).

580 εἰ ἢ θέλονσα: cp. 126, 274, 747. —τρίτος: marking the completion of the

lucky number, as *O. C.* 8, *Ai.* 1174, *Aesch. Eumen.* 759 (τρίτον | Σωτήριος): *Menander Senil.* 231 θάλασσα καὶ πῦρ καὶ γυνὴ τρίτον κακόν.

For the gen. ἐμοῦ, cp. 1163 (του).

582 ἐνταῦθα γὰρ: (yes indeed:) for otherwise your guilt would be less glaring; it is just this fact that deprives it of excuse.

583 διδούλης λόγον: *Her.* 3. 25 λόγον ἐωυτῷ δοὺς ὅτι...ἐμελλε κ.τ.λ. 'on reflecting that,' etc.: [*Dem.*] or. 45 § 7 (the speech prob. belongs to the time of *Dem.*) λόγον δ' ἐμαυτῷ διδοὺς εὗρισκω κ.τ.λ. Distinguish the *plur.* in *Plato's* ποικίλη ποικίλους ψυχῇ...διδούς λόγους, applying speeches (*Phaedr.* 277 c).

587 οὐτ' αὐτὸς would have been naturally followed by οὐτ' ἄλλω παραινοῦμ' ἄν, but the form of the sentence changes to οὐτ' ἄλλος (μειρεῖ).

590 ἐκ σοῦ: ἐκ is here a correct substitute for παρὰ, since the king is the ultimate source of benefits: *Xen. Hellen.*

εἰ δ' αὐτὸς ἦρχον, πολλὰ κὰν ἄκων ἔδρων.  
 πῶς δῆτ' ἐμοὶ τυραννὶς ἡδίων ἔχειν  
 ἀρχῆς ἀλύπου καὶ δυναστείας ἔφν;  
 οὐπω τοσοῦτον ἡπατημένος κυρῶ  
 ὥστ' ἄλλα χρῆζειν ἢ τὰ σὺν κέρδει καλά. 595  
 νῦν πᾶσι χαίρω, νῦν με πᾶς ἀσπάζεται,  
 νῦν οἱ σέθεν χρῆζοντες ἐκκαλοῦσί με.  
 τὸ γὰρ τυχεῖν αὐτοῖσι πᾶν ἐνταῦθ' ἐνι.  
 πῶς δῆτ' ἐγὼ κείν' ἂν λάβοιμ' ἀφείς τάδε;  
 οὐκ ἂν γένοιτο νοῦς κακὸς καλῶς φρονῶν. 600  
 ἀλλ' οὐτ' ἐραστὴς τῆσδε τῆς γνώμης ἔφυν  
 οὐτ' ἂν μετ' ἄλλου δρώντος ἂν τλαίην ποτέ.  
 καὶ τῶνδ' ἔλεγχον τοῦτο μὲν Πυθῶδ' ἰὼν  
 πεύθου τὰ χρησθέντ', εἰ σαφῶς ἤγγειλά σοι.

right, and the MSS. give ἔχω. 597 ἐκκαλοῦσι L, with a gloss προκαλοῦσιν written above. There is no trace of a variant in the later MSS., for in E καλοῦσι is a mere blunder, and the παρα written in the margin of L and A was meant to explain ἐκ, not to suggest a ν. l. παρακαλοῦσι. That ἐκκαλοῦσι was rightly understood, appears from such glosses as μεσ[ίτην] ποιούσι (B), εἰς βοήθειαν μεσοῦντα (E).—αἰκάλλουσι Musgrave. 598 τὸ γὰρ τυχεῖν αὐτοῖς ἅπαν ἐνταῦθ' ἐνι L. The accent on αὐτοῖς has been either made or re-touched by the first corrector (S); Dübner and Campbell think that the

3. 1. 6 ἐκείνῳ δ' αὐτῇ ἡ χώρα δῶρον ἐκ βασιλείας ἐδόθη.—φέρω=φέρομαι, as 1190, O. C. 6 etc.

591 κὰν ἄκων: he would do much of his own good pleasure, but much *also* (καὶ) against it, under pressure of public duty.

594 f. οὐπω, ironical: see on 105.—τὰ σὺν κέρδει καλά: honours which bring substantial advantage (real power and personal comfort), as opp. to honours in which outward splendour is joined to heavier care. *El.* 61 δοκῶ μὲν, οὐδὲν ῥῆμα σὺν κέρδει κακόν: i.e. the sound matters not, if there is κέρδος, solid good.

596 πᾶσι χαίρω, 'all men wish me joy': lit. 'I rejoice with the consent of all men': all are content that I should rejoice. Cp. O. C. 1446 ἀνάξει γὰρ πᾶσιν ἔστε δυστυχεῖν, all deem you undeserving of misfortune: Ar. *Av.* 445 πᾶσι νικᾶν τοῖς κριταῖς | καὶ τοῖς θεαταῖς πᾶσι. The phrase has been suggested by χαίρέ μοι, but refers to the meaning rather than to the form of the greeting: i.e. πᾶσι χαίρω is not to be regarded as if it meant literally, 'I have the word χαίρε said to me by all.' This is one of the boldly

subtle phrases in which the art of Soph. recalls that of Vergil. Others understand: (1) 'I rejoice in all,'—instead of suspecting some, as the τύραννος does, who φθονεῖ...τοῖσι ἀρίστοις...χαίρει δὲ τοῖσι κακίστοις τῶν ἀστῶν Her. 3. 80: (2) 'I rejoice in relation to all'—i.e. am on good terms with all: (3) 'I rejoice in the sight of all': i.e. enjoy a happiness which is the greater because men see it: (4) 'I rejoice in all things.' This last is impossible. Of the others, (1) is best, but not in accord with the supposed position of Oedipus ὁ πᾶσι κλεινός.

597 ἐκκαλοῦσι. Those who have a boon to ask of Oed. come to the palace (or to Creon's own house, see on 637) and send in a message, praying Creon to speak with them. Seneca's Creon says (*Oed.* 687) *Solutus onere regio, regni bonis Fruor, domusque civium coetu viget.* In Greek tragedy the king or some great person is often thus called forth. Cp. Aesch. *Cho.* 663: Orestes summons an οἰκέτης by knocking at the ἐρεκία πόλη, and, describing himself as a messenger, says—ἐξελθέτω τις δωμάτων τελεσφόρος | γυνὴ τόπαρχος,—when Clytaemnestra her-

but, were I ruler myself, I should be doing much e'en against mine own pleasure.

How, then, could royalty be sweeter for me to have than painless rule and influence? Not yet am I so misguided as to desire other honours than those which profit. Now, all wish me joy; now, every man has a greeting for me; now, those who have a suit to thee crave speech with me, since therein is all their hope of success. Then why should I resign these things, and take those? No mind will become false, while it is wise. Nay, I am no lover of such policy, and, if another put it into deed, never could I bear to act with him.

And, in proof of this, first, go to Pytho, and ask if I brought thee true word of the oracle;

1st hand wrote *αὐτοῖς*. This is possible, but seems hardly certain. They also find traces of *τ*, written by an early hand after *ἅπαν*, but now erased. Of the later MSS., a few have *ἅπαν*, the majority (as A) *ἅπαντ'*, but two (Γ and L<sup>2</sup>) the probably true reading, *πάν*.—*πάντ'* is read by Bothe and Burges.—Wecklein brackets the verse as spurious. 602 *δρῶντος* | *δρῶν τός* Bellermann; *δρῶν τός* Förster. 604 *πύθου* L, the letters *πεν* in an erasure; the 1st hand perh. wrote *ἐπύθου*, as Dübner thinks. *πύθου* prevails in the later MSS., but Γ has *πύθου*, and Pal. *πυθού*. Nauck prefers

self appears. So in Eur. *Bacch.* 170 Teiresias says—*τίς ἐν πόλαισι Κάδμον ἐκκαλεῖ δόμων*; 'where is there a servant at the doors to call forth Cadmus from the house?'—*ἴτω τις, εἰσάγγελε Τειρεσίας* *ὅτι | ζητεῖ νιν*: then Cadmus comes forth. The active *ἐκκαλεῖν* is properly said (as there) of him who takes in the message, the middle *ἐκκαλεῖσθαι* of him who sends it in (Her. 8. 19): but in *Ph.* 1264 *ἐκκαλεῖσθε* (n.) is an exception. The Lat. *evocare* = *ἐκκαλεῖσθαι* in Cic. *De Orat.* 2. 86. Musgrave's *αἰκάλλουσι* is not a word which a man could complacently use to describe the treatment of himself by others. *αἰκαλος*, *κόλαξ* Hesych. (for *ἀκ-ἰαλος*, from the same *rt.*, with the notion of *soothing* or *stilling*, as *ἀκείσθαι*, *ἡκα*, *ἀκύν*, *ἀκασκα*, *ἀκασκαῖος*): *At. Eg.* 47 *ὑποπεσῶν τὸν δεσπότην | ἡκαλλ', ἐθώπεν, ἐκολάκεν*, 'fawned, wheedled, flattered': in tragedy only once, Eur. *Andr.* 630 *φίλημ' ἐδέξω, προδόντιν αἰκάλλων κύνα*.

598 *τὸ...τυχεῖν sc. ὦν χρήσουσιν*. The reading *ἅπαντ'*, whether taken as accus. after *τυχεῖν* ('to gain all things'), or as accus. of respect ('to succeed in all') not only mars the rhythm but enfeebles the sense. When *αὐτοῖσι* was corrupted into *αὐτοῖς*, *πάν* was changed into *ἅπαν*, as it is in L. *ἐνταῦθα* = *ἐν τῷ ἐκκαλεῖν με*, in gaining my ear: cp. *O. C.* 585 *ἐνταῦθα γὰρ μοι κείνα συγκομιζέται*, in this boon I

find those comprised.

599 *πῶς δῆτ'.* Cp. Her. 5. 106 (Histiaeus to Dareius) *βασιλεῦ, κοῖον ἐφθέγξαι ἔπος; ἐμὲ βουλευσάι πρήγμα ἐκ τοῦ σοί τι ἢ μέγα ἢ συμκρὸν ἐμελλε λυπηρὸν ἀνασχέσειν; τί δ' ἂν ἐπιδιζήμενος ποίεομι ταῦτα; τοῦ δὲ ἐνδεῆς ἔων, τῷ πάρα μὲν πάντα ὅσαπερ σοί, πάντων δὲ πρὸς σέο βουλευμάτων ἐπακούειν ἀξιεῖμαι*;

600 *οὐκ ἂν γένοιντο κ.τ.λ.* Creon has been arguing that *he* has no motive for treason. He now states a general maxim, 'No mind would ever turn to treason, while it was sound.' As a logical inference, this holds good only of those who are in Creon's fortunate case. If, on the other hand, *καλῶς φρονῶν* means 'alive to its own highest good,' and not merely to such self-interest as that of which Creon has spoken, then the statement has no strict connection with what precedes: it becomes a new argument of a different order, which might be illustrated from Plato's *κακὸς ἐκὼν οὐδεὶς*. It would be forcing the words to render: 'A base mind could not approve itself wise,' i.e. 'such treason as you ascribe to me would be silly.'

603 *ἔλεγχον*, accus. in apposition with the sentence: Eur. *H. F.* 57 *ἡ δυσπραξία | ἧς μήποθ', ὅστις καὶ μέσως εὖνοις ἐμοί, | τύχοι, φίλων ἔλεγχον ἀψευδέστατον*.

- τοῦτ' ἄλλ', εἰάν με τῷ τερασκόπῳ λάβῃς 605  
 κοινῇ τι βουλευσάντα, μή μ' ἀπλῇ κτάνῃς  
 ψήφῳ, διπλῇ δέ, τῇ τ' ἐμῇ καὶ σῇ, λαβών.  
 γνώμῃ δ' ἀδήλω μή με χωρὶς αἰτιῶ.  
 οὐ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην  
 χρηστοὺς νομίζειν οὔτε τοὺς χρηστοὺς κακοὺς. 610  
 φίλον γὰρ ἐσθλὸν ἐκβαλεῖν ἴσον λέγω  
 καὶ τὸν παρ' αὐτῷ βίοτον, ὃν πλείστον φιλεῖ.  
 ἀλλ' ἐν χρόνῳ γνώσει τάδ' ἀσφαλῶς, ἐπεὶ  
 χρόνος δίκαιον ἄνδρα δείκνυσιν μόνος,  
 κακὸν δὲ καὶ ἐν ἡμέρᾳ γνοίῃς μῆ. 615
- XO. καλῶς ἔλεξεν εὐλαβουμένῳ πεσεῖν,  
 ἄναξ· φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.  
 OI. ὅταν ταχύς τις οὐπιβουλευὼν λάθρα  
 χωρῇ, ταχὺν δεῖ καμὲ βουλευεῖν πάλιν.  
 εἰ δ' ἡσυχάζων προσμενῶ, τὰ τοῦδε μὲν 620  
 πεπραγμέν' ἔσται, τὰ μὰ δ' ἡμαρτημένα.
- KP. τί δῆτα χρήζεις; ἡ με γῆς ἔξω βαλεῖν;  
 OI. ἡκιστα· θνήσκειν, οὐ φυγεῖν σε βούλομαι,  
 \* ὥς ἂν προδείξῃς οἷόν ἐστι τὸ φθονεῖν.  
 KP. ὥς οὐχ ὑπέίξων οὐδὲ πιστεύσων λέγεις; 625  
 OI. \* \* \* \* \*
- KP. οὐ γὰρ φρονοῦντά σ' εὖ βλέπω. OI. τὸ γοῦν ἐμόν.  
 KP. ἀλλ' ἐξ ἴσου δεῖ καμόν. OI. ἀλλ' ἔφυς κακός.

πυθοῦ, as Dindorf did in *Poet. Scen.* ed. 5 (1869).  
 conject. γνώμης δὲ δήλου.

608 Bellermann  
 623 θνήσκειν L. See comment. on 118.

605 τοῦτ' ἄλλο=τοῦτο δέ. Soph. has τοῦτο μὲν irregularly followed by τοῦτ' αὖθις (*Ant.* 165), by εἴτα (*Ph.* 1345), by δέ (*At.* 670, *O. C.* 440).—τῷ τερασκόπῳ. This title (given to Apollo, Aesch. *Eum.* 62) has sometimes a shade of scorn, as when it is applied by the mocking Pentheus to Teiresias (*Eur. Bacch.* 248), and by Clytaemnestra to Cassandra (Aesch. *Ag.* 1440).

608 χωρὶς, 'apart': i.e. solely on the strength of your own guess (γνώμη ἀδηλος), without any evidence that I falsified the oracle or plotted with the seer.

612 τὸν παρ' αὐτῷ βίοτον κ.τ.λ.: the life is *hospes comesque corporis*, dearest guest and closest companion: cp. Plat. *Gorg.* 479 B μή ὑγίει ψυχῇ συνοικεῖν: and the address of Archilochus to his

own θυμός as his trustworthy ally (Bergk fr. 66),—Θυμέ, θυμ' ἀμυχανόισι κήδεσσιν κυκώμενε, | ἐνάδευ, δυσμενῶν δ' ἀλέξου προσβαλὼν ἐναντίον | στέρονον.—φιλεῖ sc. τις, supplied from αὐτῷ: Hes. *Op.* 12 τὴν μὲν κεν ἐπαυήσειε νοήσας | ἡ δ' ἐπιμωμητή.

614 εἰ χρόνος: cp. Pind. fr. 132 ἀνδρῶν δίκαιον χρόνος σωτήρ ἄριστος: *Olympt.* 11. 53 ὅ τ' ἐξελέγχων μόνος | ἀλάθειαν ἐτήτυμον | χρόνος.—κακὸν δέ: the sterling worth of the upright man is not fully appreciated until it has been long tried: but a knave is likely (by some slip) to afford an early glimpse of his real character. The Greek love of antithesis has prompted this addition, which is relevant to Creon's point only as implying, 'if I had been a traitor, you would probably have seen some symptom of it

then next, if thou find that I have planned aught in concert with the soothsayer, take and slay me, by the sentence not of one mouth, but of twain—by mine own, no less than thine. But make me not guilty in a corner, on unproved surmise. It is not right to adjudge bad men good at random, or good men bad. I count it a like thing for a man to cast off a true friend as to cast away the life in his own bosom, which most he loves. Nay, thou wilt learn these things with sureness in time, for time alone shows a just man; but thou couldst discern a knave even in one day.

CH. Well hath he spoken, O king, for one who giveth heed not to fall: the quick in counsel are not sure.

OE. When the stealthy plotter is moving on me in quick sort, I, too, must be quick with my counterplot. If I await him in repose, his ends will have been gained, and mine missed.

CR. What wouldst thou, then? Cast me out of the land?

OE. Not so: I desire thy death—not thy banishment—that thou mayest show forth what manner of thing is envy.

CR. Thou speakest as resolved not to yield or to believe?

[OE. No; for thou persuadest me not that thou art worthy of belief.]

CR. No, for I find thee not sane. OE. Sane, at least, in mine own interest.

CR. Nay, thou shouldst be so in mine also. OE. Nay, thou art false.

624 f. *ὡς ἄν* is my conjecture for *ὅταν*. The MSS. give v. 624 to Creon, and v. 625

ere now.' Cp. Pind. *Pyth.* 2. 90 (speaking of the *φθονεροί*): *στάθμας δέ τινος ἐλκόμενοι | περισσᾶς ἐνέπαξαν ἔλκος ὀδυνάρων ἔᾷ πρόσθε καρδίᾳ, | πρὶν ὅσα φροντῖδι μνησκόνται τυχεῖν. Αντ.* 493 *φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεύς | τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων*.

617 The infin. *φρονεῖν* is like an accus. of respect (e.g. *βουλῇ*) construed with both adjectives: 'in counsel, the quick are not sure.' Cp. Thuc. 1. 70 *ἐπινοῆσαι ὀρεῖς*.

618 *ταχύς τις χωρῇ*, advances in quick fashion; nearly = *ταχέως πως. Αἰ.* 1266 *φεύ, τοῦ θανάτῳ ὡς ταχεῖά τις βροτοῖς | χάρις διαρρεῖ, in what quick sort does it vanish*.

622—626 *τί δῆτα χρήεις; ... τὸ γούν ἐμόν*. (1) Verse 624, *ὅταν προδείξῃς κ.τ.λ.*, which the MSS. give to Creon, belongs to Oedipus; and for *ὅταν* we should (I think) read *ὡς ἄν*. The argument that the stichomuthia should not be broken shows inattention to the practice of Soph. He not seldom breaks a stichomuthia,

when a weighty utterance (as here, the king's threat) claims the emphasis of two verses. See (e.g.) 356—369, broken by 366 f. (the seer's denunciation): *Αντ.* 40—48, broken by 45 f. (Antigone's resolve): *O. C.* 579—606, broken by 583 f. (where Theseus marks the singularity in the proposal of Oed.). (2) Verse 625 *ὡς οὐχ ὑπεξῶν κ.τ.λ.*, which the MSS. give to Oedipus, belongs to Creon. (3) Between 625 and 626 a verse spoken by Oedipus has dropped out, to such effect as *οὐ γάρ με πείθεις οὐνεκ' οὐκ ἄπιστος εἰ*. The fact of the next verse, our 626, also beginning with *οὐ γάρ* may have led to the loss by causing the copyist's eye to wander. The echoed *οὐ γάρ* would suit angry dialogue: cp. 547, 548 KP. *τοῦτ' αὐτὸ νῦν μου πρῶτ', ἀκουσον ὡς ἐρῶ. Οἱ. τοῦτ' αὐτὸ μή μοι φράξ'.* (See also on *Ph.* 1252.) The traditional interpretations fail to justify (1) *οἷον ἐστὶ τὸ φθονεῖν*, as said by Creon: (2) *πιστεύσω*, as said by Oed. See Appendix.

- KP. εἰ δὲ ξυνίης μηδέν; ΟΙ. ἀρκτέον γ' ὅμως.  
 KP. οὔτοι κακῶς γ' ἄρχοντος. ΟΙ. ὦ πόλις πόλις.  
 KP. κάμοι πόλεως μέτεστιν, οὐχὶ σοὶ μόνω. 630  
 XO. παύσασθ', ἀνακτες· καιρίαν δ' ὑμῖν ὄρῳ  
 τήνδ' ἐκ δόμων στείχουσιν Ἰοκάστην, μεθ' ἧς  
 τὸ νῦν παρεστὸς νέκος εὖ θέσθαι χρεών.

### ΙΟΚΑΣΤΗ.

- τί τὴν ἄβουλον, ὦ ταλαίπωροι, στάσιν  
 γλώσσης ἐπήρασθ'; οὐδ' ἐπαισχύνεσθε, γῆς 635  
 οὕτω νοσοῦσης, ἴδια κινοῦντες κακά;  
 οὐκ εἰ σύ τ' οἴκους σύ τε, Κρέον, κατὰ στέγας,  
 καὶ μὴ τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε;  
 KP. ὅμαιμε, δεινά μ' Οἰδίπους ὁ σὸς πόσις  
 δυοῖν δικαιοῖ \*δράν ἀποκρίνας κακοῖν, 640  
 ἢ γῆς ἀπῶσαι πατρίδος, ἢ κτείνειν λαβών.

to Oedipus. After v. 625 a verse seems to be lost. 629 ἄρχοντος L, made from ἄρχοντες either by the first hand or by the first corrector (S).—ἀρχοντας Musgrave. 631 καιρίαν] κυρίαν L, the υ in an erasure of two letters, of which the second was ι; in the margin, γρ. καιρίαν. Most of the later MSS. have καιρίαν. 634 τήν] Döderlein conj. τήνδ'. 635 The 1st hand in L wrote ἐπήρασθ', but an early corrector changed this to ἐπήρατ', as most of the later MSS.

628 ἀρκτέον=δεῖ ἄρχειν, one must rule: cp. *Ani.* 677 ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις. Isocr. or. 14 § 10 οὐ τῶν ἄλλων αὐτοῖς ἀρκτέον (they ought not to rule over others) ἀλλὰ πολὺ μᾶλλον Ὀρχομενοῖς φόρον οἰστέον. In Plat. *Tim.* 48 B ἀρκτέον=δεῖ ἄρχεσθαι, one must begin; in *Ai.* 853 ἀρκτέον τὸ πρᾶγμα=must be begun. Some understand—'one must be ruled,' and οἱτοι κακῶς γ' ἄρχοντος, 'No, not by one who rules ill': but (a) though ἀρκτέα πόλις might mean, 'the city is to be ruled,' an absolute passive use of ἀρκτέον is certainly not warranted by such an isolated example as οὐ καταπληκτέον ἐστὶν ('we must not be unnerved') in Dein. In *Dem.* § 108: (b) ἀρχομαί τινας, 'I am ruled by one' (instead of ἐκ or ὑπό), could only plead the analogy of ἀκούω τινας, and lacks evidence.

629 ἄρχοντος, when one rules. ἀρκτέον being abstract, 'it is right to rule,' there is no harshness in the gen. absol. with τινός understood (cp. 612), which is equivalent to ἐάν τις ἄρχῃ: cp. *Dem.* or. 6 § 20 λέγοντος ἂν τινας πιστεύουσαι οἴσθε; 'think you that, if any one had said it,

they would have believed?' = οἴσθε, εἰ τις ἔλεγε, πιστεύουσαι ἂν (αὐτοῖς);—ὦ πόλις πόλις: here, an appeal: in Attic comedy, an exclamation like *o tempora, o mores*: Blaydes cp. Eupolis *af.* Athen. 424 B ὦ πόλις, πόλις | ὡς εὐτυχῆς εἰ μᾶλλον ἢ καλῶς φρονεῖς: and so *Ar. Ach.* 27.

630 πόλεως. Most of the MSS. have μέτεστι τῆσδ' οὐχί. Had they μέτεστι τῆσδ' οὐ (which appears only in a few inferior MSS.) we should hardly be warranted in ejecting τῆσδ': but, having the choice, we may safely prefer μέτεστιν οὐχί to μέτεστι τῆσδ' οὐ. 'I have some right in Thebes, as well as you.' Creon speaks not as a brother of Iocasta, but as a Theban citizen who denies that 'the city belongs to one man' (*Ani.* 737). Plat. *Legg.* 768 B δεῖ δὲ δὴ καὶ τῶν ἰδίων δικῶν κοινωνεῖν κατὰ δύναμιν ἅπαντας: ὁ γὰρ ἀκοινώνητος ὢν ἐξουσίας τοῦ συνδικάζειν ἡγείται τὸ παράπαν τῆς πόλεως οὐ μέτοχος εἶναι.

637 οὐκ εἰ...καὶ μὴ...οἴσετε; cp. *Ai.* 75 n.—οἴκους (the king's palace), acc. after εἰ (cp. 533); κατὰ with στέγας only, referring to the house of Creon, who is not supposed to be an inmate of the

CR. But if thou understandest nought? OE. Yet must I rule.

CR. Not if thou rule ill. OE. Hear him, O Thebes!

CR. Thebes is for me also—not for thee alone.

CH. Cease, princes; and in good time for you I see Iocasta coming yonder from the house, with whose help ye should compose your present feud.

## IOCASTA.

Misguided men, why have ye raised such foolish strife of tongues? Are ye not ashamed, while the land is thus sick, to stir up troubles of your own? Come, go thou into the house,—and thou, Creon, to thy home,—and forbear to make much of a petty grief.

CR. Kinswoman, Oedipus thy lord claims to do dread things unto me, even one or other of two ills,—to thrust me from the land of my fathers, or to slay me amain.

read, though one or two (as V, V<sup>4</sup>) have ἐπήρασθ'. 637 L has an erasure between σύ τ' and οἴκουσ. The 1st hand seems to have intended σύ τ' ἐς οἴκουσ.—κρέων L, and nearly all the later MSS. In 1459 L again has κρέων as voc., but in *Ant.* 211 κρέων by correction from κρέων; but E has Κρέων, and so Elmsley. 640 δρᾶσαι δίκαιοι δυοῖν ἀποκρίνας κακοῖν MSS.—δυοῖν...δρᾶν is my conjecture: see comment.

palace: see 515, 533.

638 τὸ μηδὲν ἄλγος: the generic use of μή ('a grief such as to be naught,'—quod nihili sit), here giving a causal force ('seeing that it is naught'): cp. 397, 1019; *El.* 1166 δέξαι... | τὴν μηδὲν ἐς τὸ μηδέν: ἐς μέγα φέρειν, make into a great matter: cp. (*Phil.* 259) νόσος | αἰετὴν καὶ ἀπὸ μείζον ἐρχεται.

640 δυοῖν...ἀποκρίνας κακοῖν. The traditional reading, δρᾶσαι...δυοῖν, is the only extant example of δυοῖν scanned as one syllable, though in the tragic poets alone the word occurs more than 50 times. Synizesis of υ is rare in extant Greek poetry: Pind. *Pyth.* 4. 225 γενῦων; *Anthol.* 11. 413 (epigram by Ammianus, 1st century A.D.) ὤκιμον, ἡδύσμον, πήγαρον, ἀσπάραγος. Eur. *I. T.* 970 δοῖαι δ' Ἑρινῶν οὐκ ἐπέσθησαν νόμῳ, and *id.* 1456 οἰστρὸν Ἑρινῶν, where most editors write Ἑρινῶν, as *id.* 299 Ἑρινῶν (acc. plur.). Hes. *Scut.* 3 Ἠλεκτρῶνος. It might be rash to say that Soph. could not have used δυοῖν as a monosyllable; for he has used the ordinary synizesis in a peculiarly bold way, *Ai.* 1129 μή νυν ἀτίμα θεοὺς θεοὺς σεσωμένους: but at least it moves the strongest suspicion.

ἀποκρίνας, on the other hand, seems genuine. ἀποκρίνειν is properly *secernere*, to set apart: e.g. γῆν (*Plat. Rep.* 303 D): or to select: *id.* *Legg.* 946 Α πληθεὶ τῶν ψήφων ἀποκρίναντας, having selected (the men) according to the number of votes for each. Here, 'having set apart' (for me) one of two ills' is a phrase suitable to the arbitrary rigour of doom which left a choice only between death and exile.

For δυοῖν Elms. proposed τοῖνδ' or τοῖνδ' γ': Herm., τοῖνδ' ἔν: A. Spengel, δέιν'. I should rather believe that δρᾶν was altered into δρᾶσαι by a grammarian who looked to ἀπῶσαι, κτείνειν, and perh. also sought a simpler order. But for pres. infin. combined with aor. infin. cp. 623 θνήσκειν...φυγεῖν; *Ant.* 204 μήτε κτερίξειν μήτε κωκυῖσαι. See also *O. C.* 732 ἦ καὶ γὰρ οὐχ ὥς δρᾶν τι βουλήθεις, where in prose we should have expected δρᾶσαι. The quantity of ἀποκρίνας is supported by Aesch. *P. V.* 24 ἀποκρίνψαι: ἀποτροπή and its cognates in Aesch. and Eur.: ἐπικρύπτειν Eur. *Suῖρρ.* 296: ἐπικράνων *I. T.* 51. Blaydes conj. δοὺς δυοῖν κρίναι κακοῖν (*i.e.* 'giving me my choice of two ills'; cp. *O. C.* 640 τοῦτων...δίδωμί σοι | κρίναντι χρῆσθαι): Dindorf,

- ΟΙ. ξύμφημι· δρῶντα γάρ νυν, ὧ γύναι, κακῶς  
εἴληφα τοῦμόν σῶμα σὺν τέχνῃ κακῇ.
- ΚΡ. μή νυν ὀναίμην, ἀλλ' ἀραῖος, εἴ σέ τι  
δέδρακ', ὀλοίμην, ὧν ἐπαιτιά με δρᾶν. 645
- ΙΟ. ὧ πρὸς θεῶν πίστευσον, Οἰδίπους, τάδε,  
μάλιστα μὲν τόνδ' ὄρκον αἰδεσθεῖς θεῶν,  
ἔπειτα καμὲ τοῦσδε θ' οἱ πάρεσί σοι.
- στρ. α'. ΧΟ. 1 πιθοῦ θελήσας φρονήσας τ', ἄναξ, λίσσομαι. 649  
ΟΙ. 2 τί σοι θέλεις δῆτ' εἰκάθω;  
ΧΟ. 3 τὸν οὔτε πρὶν νήπιον νῦν τ' ἐν ὄρκῳ μέγαν καταίδεσαι.  
ΟΙ. 4 οἶσθ' οὖν ἂν χρήζεις; ΧΟ. οἶδα. ΟΙ. φράζε δὴ τί φής.  
ΧΟ. 5 τὸν ἐναγῇ φίλον μήποτ' ἐν αἰτία 656  
6 σὺν ἀφανεί λόγῳ σ' ἄτιμον βαλεῖν.  
ΟΙ. 7 εὖ νυν ἐπίστω, ταῦθ' ὅταν ζητῆς, ἐμοὶ  
8 ζητῶν ὄλεθρον ἢ φυγὴν ἐκ τῆσδε γῆς.
- στρ. β'. ΧΟ. 1 οὐ τὸν πάντων θεῶν θεὸν πρόμον 660

The word *συνίησις*, written over *δυοῖν* in T, seems to show a consciousness of the singularity. 648 *πάρεσί σοι* made in L from *πάρεσ' ἴσοι*. Cp. *El.* 1201.

656 f. L has *τὸν ἐναγῇ φίλον μήποτ' ἐν αἰτία | σὺν ἀφανεί λόγον ἄτιμον ἐκβαλεῖν*. Over *λόγον* an early hand has written *γῶ*, indicating *λόγῳ*, which is found in most of the later MSS. (including A); a few others (as V) have *λόγων*. Hermann inserted *σ'* after *λόγῳ*. The false reading *ἐκβαλεῖν* is in almost all the later MSS.; but T agrees

θάτερον *δυοῖν κακοῖν* (where I should at least prefer *κακόν*): 'but since, with either of these supposed readings, the construction would have been perfectly clear, it is hard to see how *ἀποκρίνας*—a far-sought word—could have crept in as an explanatory gloss. That, however, is Whitelaw's view, who suggests that the original may have been something like *φαῦλον ἀρεσὶν γ' ἐμοί*. Wolff would compress vv. 640 f. into one, thus: *δρᾶσαι δικαιοί, δέιν', ἀποκτείνει λαβῶν*.

642 *δρῶντα κακῶς τοῦμόν σῶμα* would properly describe bodily outrage: here it is a heated way of saying that Creon's supposed plot touched the *person* of the king (who was to be dethroned), and not merely the *νόμοι* *πόλεως*.

644 *ἀραῖος* = ὥσπερ αὐτὸς ἐπαρώμαι.

647 *ὄρκον θεῶν* (object, gen.), an oath by the gods (since one said *ὀμνύμαι θεοῖς*): *Od.* 2. 377 *θεῶν μέγαν ὄρκον ἀπώμην*: 10. 299 *μακάρων μέγαν ὄρκον ὁμύσσαι*: *Eur. Hipp.* 657 *ὄρκους θεῶν*. But in *O. C.* 1767 *Διὸς Ὀρκος* is personified.

649—697 The *κομμός* (see p. 9) has

a composite strophic arrangement: (1) 1st *strophe*, 649—659, (2) 2nd *strophe*, 660—668; answering respectively to (3) 1st *antistr.*, 678—688, (4) 2nd *antistr.*, 689—697.

649 *θελήσας*, having consented (*πιστεύειν*). *O. C.* 757 *κρύψον* (hide thy woes), *θελήσας ἄστυ καὶ δόμους μολεῖν*. *Isae.* or. 8 § 11 *ταῦτα ποιῆσαι μὴ θελήσας*. *Plut. Mor.* 149 F *συνδειπνεῖν μὴ θελήσαντος*.—*φρονήσας*, having come to a sound mind. *Isocr.* or. 8 § 141 *καλὸν ἐστὶν ἐν ταῖς τῶν ἄλλων ἀδικίαις καὶ μανίαις πρώτους εὖ φρονήσαντας προστῆναι τῆς τῶν Ἑλλήνων ἐλευθερίας*.

651 *εἰκάθω*: the aor. subj. is certainly most suitable here: *Phil.* 761 *βοῦλει λάβωμαι*; *El.* 80 *θέλεις | μείνωμεν*; In such phrases the *pres.* subj. (implying a continued or repeated act) is naturally much rarer: *βοῦλει ἐπισκοπῶμεν* *Xen. Mem.* 3. 5. 1. As regards the form of *εἰκάθω*, *Curtius* (*Verb.* II. 345, Eng. tr. 505), discussing presents in -*θω* and past tenses in -*θον* from vowel stems, warns us against 'looking for anything particularly

OE. Yea; for I have caught him, lady, working evil, by ill arts, against my person.

CR. Now may I see no good, but perish accursed, if I have done aught to thee of that wherewith thou chargest me!

IO. O, for the gods' love, believe it, Oedipus—first, for the awful sake of this oath unto the gods,—then for my sake and for theirs who stand before thee?

CH. Consent, reflect, hearken, O my king, I pray thee!

OE. What grace, then, wouldest thou have me grant thee?

CH. Respect him who aforetime was not foolish, and who now is strong in his oath.

OE. Now dost thou know what thou cravest?

CH. Yea.

OE. Declare, then, what thou meanest.

CH. That thou shouldest never use an unproved rumour to cast a dishonouring charge on the friend who has bound himself with a curse.

OE. Then be very sure that, when thou seekest this, for me thou art seeking destruction, or exile from this land.

CH. No, by him who stands in the front of all the heavenly host, <sup>2nd</sup> <sup>strophe.</sup>

with Suidas (*s.v.* *ἐναγής*) in *βαλεῖν*.—For *ἐναγῇ* Musgrave conjectured *ἀναγῇ*: for *σὺν*, Seidler *σύ γ'*, reading *λόγων* (which Musgrave, too, preferred). 659 *φυγεῖν*, written by the 1st hand in L, has been changed to *φυγῆν* by an early corrector. 660 *θεῶν* *θεόν*. In L *θεόν* is partially effaced, and in most of the later MSS. it is omitted; thus in A it has been completely erased, a space of four letters being left between

aoristic in the *θ'* of these verbs. In Greek usage, he holds, 'a decidedly aoristic force' for such forms as *σχεθεῖν* and *εἰκαθεῖν* 'never established itself': and he justly cites *EL* 1014 as a place where *εἰκαθεῖν* is in no way aoristic. He would therefore keep the traditional accent, and write *σχέθειν*, *εἰκάθειν*, with Buttmann. Now, while believing with Curtius that these forms were prob. in origin presents, I also think that in the usage of the classical age they were *often* aorists: as *e.g.* *σχεθεῖν* in Aesch. *Theb.* 429 distinctly is.

652 οὐτε πρὶν...νῦν τε: cp. *O. C.* 1397 f.—*μέγαν*, 'great,' *i.e.* strong, worthy of reverence, *ἐν ὀρκῳ*, by means of, in virtue of, his oath: Eur. *Trö.* 669 *ξυνέσει γένει πλούτῳ τε κἀνδρείῳ μέγαν*: for *ἐν*, cp. *Phil.* 185 *ἐν τ' ὀδύνας ὁμοῦ | λιμῷ τ' οἰκτρῶς*.

656 'That thou shouldest never lay under an accusation (*ἐν αἰτίᾳ βαλεῖν*), so as to dishonour him (*ἄτιμον*), with the

help of an unproved story (*σὺν ἀφανεί λόγῳ*), the friend who is liable to a curse (*ἐναγῇ*): *i.e.* who has just said (644) *ἀραῖος ὀλοῖμαι κ.τ.λ.* Aeschin. *In Ctes.* § 110 *γέγραπται γὰρ οὕτως ἐν τῇ ἀρχῇ· εἴ τις τὰδε, φησί, παραβαλνοί, ... ἐναγῆς, φησὶν, ἔστω τοῦ Ἀπόλλωνος*, 'let him rest under the ban of Apollo': as Creon would rest under the ban of the gods by whom he had sworn. Her. 6. 56 *ἐν τῷ ἀγεί ἐνέχεσθαι*, to be liable to the curse. *ἐν αἰτίᾳ βαλεῖν*: [Plat.] *Epist.* 7. 341 *Αὖς μηδέποτε βαλεῖν ἐν αἰτίᾳ τὸν δεικνύντα ἀλλ' αὐτὸν αὐτόν*, 'so that he may never blame his teacher, but only himself,' equiv. to *ἐμβαλεῖν αἰτία*: cp. the prose phrases *ἐμβαλλειν εἰς συμφοράς, γραφάς, ἔχθραν, κ.τ.λ.* Eur. *Trö.* 305 *εἰς ἐμ' αἰτίαν βάλην*. Seidler's *σύ γ' ἀφανεί λόγων*, which Wolff adopts, is specious.

660 οὐ τὸν = οὐ μὰ τὸν, as not seldom; usu. followed by a second negative (as if here we had *οὐκ ἔχω τάνδε φρόνησιν*): 1088, *Ant.* 758, etc.—*πρόμον*, standing

Kommos.  
1st  
strophe.

- 2 Ἄλιον· ἐπεὶ ἄθεος ἄφιλος ὃ τι πύματον  
 3 ὀλοΐμαν, φρόνησιν εἰ τάνδ' ἔχω.  
 4 ἀλλὰ μοι δυσμόρῳ γὰ φθίνουσα 665  
 5 τρύχει ψυχάν, τὰ δ' εἰ κακοῖς κακὰ  
 6 προσάψει τοῖς πάλαι τὰ πρὸς σφῶν.

- OI. ὁ δ' οὖν ἴτω, κεῖ χρή με παντελῶς θανεῖν, 669  
 ἢ γῆς ἄτιμον τῆσδ' ἀπωσθῆναι βία. 670  
 τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτίρω στόμα  
 ἑλεινόν· οὗτος δ', ἔνθ' ἂν ἦ, στυγῆσεται.  
 KP. στυγνὸς μὲν εἶκων δῆλος εἶ, βαρὺς δ', ὅταν  
 θυμοῦ περάσῃς. αἱ δὲ τοιαῦται φύσεις  
 αὐταῖς δικαίως εἰσὶν ἄλγισταί φέρειν. 675  
 OI. οὐκ οὖν μ' ἑάσεις κακτὸς εἶ; KP. πορεύσομαι,  
 σοῦ μὲν τυχὼν ἀγνώτος, ἐν δὲ τοῖσδ' ἴσος.

ἀντ. α'. XO. 1 γύναι, τί μέλλεις κομίζειν δόμων τόνδ' ἔσω; 678

θεῶν and πρόμον. A few, however, (as V,) keep θεὸν and omit θεῶν. T keeps both.  
 665 φθίνουσα] φθινὰς Dindorf: cp. v. 694. 666 τὰ δ' Kennedy: καὶ τὰδ' MSS.:  
 τὰδ' Hermann, omitting καί, which the metre (cp. v. 695) condemns. 668 προσ-

foremost in the heavenly ranks, most conspicuous to the eyes of men: the god 'who sees all things and hears all things' (*Il.* 3. 277 *ὃς πάντ' ἐφορᾷ καὶ πάντ' ἐπακούεις*): invoked *Trach.* 102 as ὃ κρατιστεύων κατ' ὄμμα.

663 ὃ τι πύματόν (*ἔστι*), (τοῦτο) ὀλοΐμαν: schol. φθαρείην ὅπερ ἔσχατον, ἦγον ἀπώλειαν ἥτις ἔσχατη.

666 ε. τὰ δ'—σφῶν: and, on the other hand, if the ills arising from you two are to be added to the former ills. Prof. Kennedy gives τὰ δ', rightly, I think: for γὰ φθίνουσα refers to the blight and plague (25): τὰδ' would obscure the contrast between *those* troubles and the new trouble of the quarrel.—προσάψει intrans., as perh. only here and in fr. 348 καὶ μοι τρίτον ἴπποντι... | ἀγχού προσῆψεν, 'he came near to me.' Eur. *Hipp.* 188 τὸ μὲν ἔστιν ἀπλοῦν· τῷ δὲ συνάπτει | λύπη τε φρενῶν χερσὶν τε πόνος, 'is joined.' It is possible, but harsh, to make προσάψει act. with γῆ as subject. Since in 695 ἀλόνουσαν κατ' ὀρθὸν οὐρίσας is clearly sound, Herm. rightly struck out καὶ before τὰ δ' here. See on 696.

669 ὁ δ' οὖν: then let him go: *Al.*

114 σὺ δ' οὖν... | χρω̃ χειρῶ.

672 ἑλεινόν: tertiary predicate: 'I

compassionate thy words, piteous as they are.' Where a possessive pron. with art. has preceded the subst., Soph. sometimes thus subjoins an adj., which really has the predicative force to which its position entitles it, though for us it would be more natural to translate it as a mere attributive: *Ant.* 881 τὸν δ' ἐμὸν πότμον δάκρυτον | οὐδεὶς...στενάζει: *Phil.* 1456 τοῦμόν ἐτέγχθη | κράτ' ἐνδόμυχον: *El.* 1143 τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτου. In 1199 (where see note) τὰν γαμψ. παρθ. χρησιμῶδόν is not a similar case. Prof. Kennedy, placing a comma after ἐποικτείρω, but none after τοῦδ', construes: τὸ σὸν στόμα ἑλεινόν (*ἔστι*), οὐκ ἐποικτείρω τὸ τοῦδε.—στυγῆσεται, pass. Other examples in Soph. are 1500 ονειδιέσθε: *O. C.* 581 δηλώσεται, 1186 λέξεται: *Ant.* 210 τιμῆσεται, 637 ἐξίωσεται: *El.* 971 καλεῖ: *Phil.* 48 φυλάξεται: among many found in prose as well as in verse are ἀδικῆσομαι, ἀλώσομαι, ἑάσομαι, ζημιώσομαι, τιμῆσομαι, ὠφελήσομαι. The middle forms of the aorist were alone peculiar to that voice; the so-called 'future middle,' like the rest, was either middle or passive.

673 ε. στυγνός...περάσῃς: 'thou art seen to be sullen when thou yieldest,

no, by the Sun! Unblest, unfriended, may I die by the uttermost doom, if I have that thought! But my unhappy soul is worn by the withering of the land, and again by the thought that our old sorrows should be crowned by sorrows springing from you twain.

OE. Then let him go, though I am surely doomed to death, or to be thrust dishonoured from the land. Thy lips, not his, move my compassion by their plaint; but he, where'er he be, shall be hated.

CR. Sullen in yielding art thou seen, even as vehement in the excesses of thy wrath; but such natures are justly sorest for themselves to bear.

OE. Then wilt thou not leave me in peace, and get thee gone?

CR. I will go my way; I have found thee undiscerning, but in the sight of these I am just. [Exit.]

CH. Lady, why dost thou delay to take yon man into the house? 1st anti-strophe.

ἀψεί] Nauck conj. προσδέξεις.—τὰ προσφών L, i.e. τὰ πρὸς σφῶν, which is the only reading known to the later MSS. Nauck gives τὰ πρόσφατα (reading εἰ δύνα, γενοῦ in 696). **672** ἐλεεῶν MSS.: ἐλεῶν Porson. **679** δόμον L: δόμων γ.

but fierce when thou hast gone far in wrath': i.e., as thou art fierce in passion, so art thou sullen in yielding. Greek idiom co-ordinates the clauses, though the emphasis is on *στυγνὸς μὲν εἶκων*, which the other merely enforces by contrast. **693** see on 419.—*βαρὺς*, bearing heavily *nos* ὧν | object of anger, and so, 'vehement' *§ 56* | 'fierce': *Αἰ.* 1017 *δύσοργος*, ἐν γῆρᾳ *βαρὺς*, *ib.* 656 *μῆνιν βαρεῖαν*: *Phil.* 1045 *βαρὺς τε καὶ βαρεῖαν ὁ ξένος φάτιν τήρῳ* εἶπε: *Ant.* 767 *νοῦς δ' ἐστὶ τηλικούτος ἀλγίστας βαρὺς*.—*περάσσης* absol., = *πρόσω* ἔλθης: *O. C.* 154 *περὰς*, (you go too far), *ib.* 885 *πέραν | περῶς* ὀδὲ δῆ.—*θυμοῦ*, partitive gen.: cp. *Il.* 2. 785 *διέπρησσαν πεδίοιο*: *Her.* 3. 105 *προλαμβάνειν...τῆς ὁδοῦ*: sometimes helped by a prep. or adverbial phrase, as *Xen. Apol.* 30 *προβήσσεσθαι πόρρω μοχθηρίας*: 2 *Epist. Tim.* 2. 16 *ἐπὶ πλεῖον γὰρ προκόψουσιν ἀρεβέλας*.—Others render: 'resentful [or 'remorseful'] even when thou hast passed out of wrath': but (a) *περάσσης* with a simple gen. could not bear this sense: (b) the antithesis pointed by *μὲν* and *δὲ* is thus destroyed.

**677** ἀγνώτος, active, as in 681, 1133: but passive, 'unknown,' *Ph.* 1008, *Ant.* 1001. Ellendt is not quite accurate in saying that Soph. was the first who used

*ἀγνῶς* in an active sense, for it is clearly active in Pind. *Pyth.* 9. 58 (478 B.C.) *οὔτε παγκάρπων φυτῶν νήποινον οὐτ' ἀγνώτα θηρῶν (χθονὸς αἴσαν)*, 'a portion of land not failing in tribute of plants bearing all manner of fruit, nor a stranger to beasts of chase.' The passive use was, however, probably older than the active: compare *Od.* 5. 79 *ἀγνώτες...ἀλλήλοισι* (pass.) with *Thuc.* 3. 53 *ἀγνώτες ἀλλήλων* (act.).—*ἐν δὲ τοῖσδ' ἴσος*: ἐν of the tribunal or company by whom one is judged: *Ant.* 459 *ἐν θεοῖσι τὴν δίκην | δώσειν*: *Eur. Hēr.* 988 *οἱ γὰρ ἐν σοφοῖς | φαῦλοι παρ' ὀχλῳ μουσικώτεροι λέγειν*: and so, more boldly, *O. C.* 1213 *σκαίσουσιν φυλάσσαν ἐν ἐμοὶ (μεῖνιδίκε) κατὰ δῆλος ἔσται*.—*ἴσος*, *aequius*, just: *Plat. Legg.* 975 *C τὸν μέλλοντα δικαστὴν ἴσον ἔσεσθαι*. [Dem.] or. 7 § 35 (by a contemporary of Dem.) *ἴσῳ καὶ κοινῷ δικαστηρίῳ*. So *Ph.* 685 *ἴσος ὧν ἴσους ἀνὴρ*. The Scholiast explains, *παρὰ δὲ τοῖτοῖς τῆς ὁμοίας δόξης ἦν καὶ πρῶν εἶχον περὶ ἐμέ*, i.e. 'of the same repute as before.' To me such a version of *ἴσος* appears most strange.

**678** Creon leaves the scene. The Chorus wish Iocasta to withdraw Oedipus also, that he may be soothed in the house: but she wishes first to learn how the dispute began.

ΙΟ. 2 μαθοῦσά γ' ἦτις ἡ τύχη. 680

ΧΟ. 3 δόκησις ἀγνώς λόγων ἤλθε, δάπτει δὲ καὶ τὸ μὴ νδικον.

ΙΟ. 4 ἀμφοῖν ἀπ' αὐτοῖν; ΧΟ. ναίχι. ΙΟ. καὶ τίς ἦν λόγος;

ΧΟ. 5 ἄλις ἔμοιγ', ἄλις, γὰρ προπονουμένας, 685

6 φαίνεται, ἐνθ' ἔληξεν, αὐτοῦ μένειν.

ΟΙ. 7 ὀράς ἔν' ἥκεις, ἀγαθὸς ὦν γνώμην ἀνὴρ,

8 τοῦμόν παριεῖς καὶ καταμβλύνων κέαρ;

ἀντ. β'. ΧΟ. 1 ὦναξ, εἶπον μὲν οὐχ ἅπαξ μόνον, 689

2 ἴσθι δὲ παραφρόνιμον, ἄπορον ἐπὶ φρόνιμα

3 πεφάνθαι μ' ἄν, εἴ σ' \*ἐνοσφιζόμεν,

4 ὅς τ' ἐμὰν γὰρ φίλαν ἐν πόνοισιν

5 ἀλύουσαν κατ' ὀρθὸν οὐρῖσας, 695

6 ταῦν τ' εὐπομπος ἄν \*γένειοι.

684 λόγος L: ὁ λόγος r.

688 Hartung conjectures *παριῆς καὶ καταμβλύνεις*, placing a note of interrogation (;) after ἥκεις. So Wecklein (writing *παριεῖς* with Cobet). All MSS. give the participles. In L and A there is a marg. gloss *ἐκλύων* on *παριεῖς*.

693 εἰ σε νοσφίζομαι MSS. εἴ σ' ἐνοσφιζόμεν Hermann, Hartung (-νν), Badham.

694 ὅς τ' MSS.: ὅς γ' Turnebus, and so Wecklein.—πῶνοις MSS. πόνουσις Bergk, which obviates the metrical necessity of altering *φθίνουσα* to

680 μαθοῦσά γ': sc. κομῶ: cp. *Tr.* 335 (n.).

681 δόκησις...λόγων, a *suspicion* resting on mere *assertions* (those made by Oedipus), and not supported by facts (*ἔργα*): hence *ἀγνώς*, *unknowing*, guided by no real knowledge. Thuc. i. 4 οὐ λόγων...κόμπος τάδε μᾶλλον ἢ ἔργων ἐστὶν ἀλήθεια: 3. 43 τῆς οὐ βεβαίου δοκῆσεως.—*δάπτει δὲ*: Oedipus was incensed against Creon, without proof; on the other hand (8ε) Creon also (καὶ) was incensed by the unjust accusation.—*δάπτει* might be historic pres., but need not be so taken: Creon is still pained. Aesch. *P. V.* 437 *συννοία δὲ δάπτομαι κέαρ*. The version, 'and *even* injustice wounds,' would make the words a reflection;—'An accusation galls, *even* when unfounded': but this is unsuitable.

683 εἰ ἀμφοῖν ἀπ' αὐτοῖν sc. ἤλθε τὸ νείκος; Thus far, Iocasta only knew that Oedipus charged Creon with treason. The words of the Chorus now hint that Oedipus himself was partly to blame. 'So then,' Iocasta asks, 'provocation had been given on *both sides*?—*λόγος*, the story (of the alleged treason): for the words of Oed. (642) *δρώντα κακῶς, τέχνη κακή* had been vague.

685 προπονουμένας, 'already troubled,' not, 'troubled exceedingly.' προπονεῖν always=to suffer *before*, or *for*: Lucian *Iuurr. Trag.* § 40 'Αθηνᾶ Ἀρην καταγωνίζεται, ἅτε καὶ προπεπονηκότα. ὧς δὲ: ἐκ τοῦ τραύματος, *already* disabled. *Id* be'

687 The evasive answer of the Creon: 'The blame was divided, and that both parties ought to be glad to forget it. He could never forget it (672).—*ὀράς ἔν' ἥκεις* conveys indignant reproach: a grave charge has been laid against your king; instead of meeting it with denial, you are led, by your sympathy with Creon, to imply that it cannot be directly met, and must be hushed up. *Ant.* 735 *ὀράς τὰδ' ὡς εἰρηκας ὡς ἄγαν νέος: El.* 628 *ὀράς; πρὸς ὀργὴν ἐκφέρει.*

688 παριεῖς with τοῦμόν κέαρ, seeking to relax, enervate, my resentment: a sense which the close connection with καταμβλύνων interprets, though the more ordinary meaning for παριεῖς, had it stood *alone* here, would be 'neglecting,' 'slighting' (*πρόσθε παρείτω, El.* 545): cp. *Ar. Eq.* 436 τοῦ ποδὸς παρείει, slack away (some of) the sheet: *Eur. Cycl.* 591 ὅπνῳ παρεμένος: *Or.* 210 τῷ λαν παρεμένῳ, (neut.) by too great languor. Schneidewin

IO. I will do so, when I have learned what hath chanced.

CH. Blind suspicion, bred of talk, arose; and, on the other part, injustice wounds.

IO. It was on both sides?

CH. Aye.

IO. And what was the story?

CH. Enough, methinks, enough—when our land is already vexed—that the matter should rest where it ceased.

OE. Seest thou to what thou hast come, for all thy honest purpose, in seeking to slack and blunt my zeal?

CH. King, I have said it not once alone—be sure that I<sup>2nd anti-</sup> should have been shown a madman, bankrupt in sane counsel, strophe. if I put thee away—thee, who gavest a true course to my beloved country when distraught by troubles—thee, who now also art like to prove our prospering guide.

φθινάς in 665. Blaydes suggests *πίνους τότ'*.

696 τὰ νῦν δ' L 1st hand: but δ' has been changed to τ' by an early corrector, perh. the first. A has τ', but δ' prevailed in the later MSS.—*εἰ δύναιο γενοῦ* L. The 1st hand wrote *εἰ δύναι γενοῦ*. The ο was added to *δύναι* (as Dübner thinks) by the first corrector, S. Over the letters αι something has been erased,—two accents,

understands, 'neglecting my interest, and blunting (your) feeling': but *τούμὸν* must surely agree with *κέαρ*.

692 ἐπὶ φρόνιμα: [Dem.] or. 25 § 31 ἐπὶ μὲν καλὸν ἢ χρηστὸν ἢ τῆς πόλεως ἄξιον πράγμα οὐδὲν οὐτός ἐστι χρήσιμος.

693 πεφάνθαι ἄν, oblique of *πεφασμέ- νος ἄν ἦν*: for the tense cp. Isocr. or. 5 § 56 λοιπὸν ἄν ἦν... ἐλ μὴ ἐπεποίητο. Whitelaw, taking *πεφάνθαι μ' ἄν* as oblique of *πεφασμένος ἄν εἴην*, defends the *εἰ σε νοσφίζομαι* of the MSS. by Plat. *Phaedr.* 228 A εἰ ἐγὼ Φαῖδρον ἀγνοῶ, καὶ ἔμμαντοῦ ἐπιλέξομαι, and *Apol.* 25 B πολλὴ ἄν τις εὐδαιμονία εἴη περὶ τοὺς νέους, ἐλ εἰς μὲν μόνος αὐτοὺς διαφθείρει, κ.τ.λ. But the playful or ironical tone which *εἰ* with the pres. indic. gives to those passages seems hardly in place here. The change of one letter restores the required *ἐνοσφίζομαι*.

694 ὅς τε is not for ὅς, though in *El.* 151 ἄτ' = ἦ, and *Tr.* 824 δτ' = δ: rather τε goes with *οὐρίστας*: cp. *El.* 249 ἔρροι τ' ἄν αἰδῶς | ἀπάντων τ' εὐσέβεια θνατῶν.

695 ἀλύνουσιν, of one maddened by suffering, *Ph.* 1194 ἀλύνοντα χειμερίω λύπῃ. The conj. *σαλεύουσιν* is tame.

696 ἄν γένοιο. The MSS. have *εἰ δύναιο γενοῦ*: for *δύναιο*, the 1st hand of L had written *δύναι*, i.e. *δύνῃ*. Now *εἰ δύνῃ γενοῦ* is satisfactory in itself, since

*δύνῃ* for *δύνασαι* has good authority in Attic, as Eur. *Hec.* 253 δρᾶς δ' οὐδὲν ἡμᾶς εἶ, κακῶς δ' ὅσον δύνῃ. But then we must correct the strophe, 667,—as by writing there τὰ πρὸς σφῶν τοῖς πάλαι προσάψετον, which I should prefer to Nauck's ingenious *προσάψει τοῖς πάλαι τὰ πρόσφατα*. Verse 667, however, seems right as it stands: it gives a better rhythm for the closing cadence than we should obtain by adding a syllable. And if so, *εἰ δύναιο* (or *δύνῃ*) *γενοῦ* here must be reduced to — =. (1) If with Hermann we simply omit *γενοῦ*, the elliptical *εἰ δύναιο—understanding ἴσθι* or *γενοῦ*—is intolerably harsh; to me it does not seem even Greek. (2) *εἰ γένοιο*, 'mayest thou become!' is read by Bergk and Dindorf; cp. 863 *εἰ μοι ξυνεῖη*. (3) To this I much prefer *ἄν γένοιο*, which Blaydes adopts; but I do so for a reason which he does not give. I suspect that *εἰ δύναιο* was a marginal gloss intended to define the sense of *ἄν γένοιο*, and that *ἄν γένοιο* was corrupted to *γενοῦ* when *εἰ δύναιο* had crept into the text. (4) Prof. Kennedy conjectures *εἰ τό γ' ἔν σοι*: 'now also | with thy best skill thou ably wafest.' Since the metre of 667 is not certainly sound, no treatment of our verse can be confident.

- IO. πρὸς θεῶν δίδαξον καὶ, ἄναξ, ὅτου ποτὲ  
μῆνιν τοσὴνδε πράγματος στήσας ἔχεις.
- OI. ἐρῶ· σέ γὰρ τῶνδ' ἐς πλεόν, γύναι, σέβω· 700  
Κρέοντος, οἶά μοι βεβουλευκῶς ἔχει.
- IO. λέγ', εἰ σαφῶς τὸ νείκος ἐγκαλῶν ἐρεῖς.
- OI. φονέα με φησὶ Λαῖου καθεστάναι.
- IO. αὐτὸς ξυνειδώς, ἡ μαθὼν ἄλλου πάρα;
- OI. μάντιν μὲν οὖν κακοῦργον εἰσπέμψας, ἐπεὶ 705  
τό γ' εἰς ἑαυτὸν πᾶν ἐλευθεροῖ στόμα.
- IO. σύ νυν ἀφείς σεαυτὸν ὦν λέγεις πέρι  
ἐμοῦ ἴακουσον, καὶ μάθ' οὐνεκ' ἐστὶ σοι  
βρότειον οὐδὲν μαντικῆς ἔχον τέχνης.  
φανῶ δέ σοι σημεῖα τῶνδε σύντομα. 710
- χρησμός γὰρ ἦλθε Λαίῳ ποτ', οὐκ ἐρῶ  
Φοῖβον γ' ἀπ' αὐτοῦ, τῶν δ' ὑπηρετῶν ἄπο,  
ὡς αὐτὸν ἦξοι μοῖρα πρὸς παιδὸς θανεῖν,

according to Dübner; Campbell suggests *σύ*.—*el δύναο γενοῦ* (*el δύναο ὁ γενοῦ* Bodl. Barocc. 66) is also the reading of the later MSS. See comment. 702 *ἐρεῖς*] *κυρεῖς* Eggert.—*ἐγκαλεῖν* *ἔχεις* M. Seyffert. 709 *ἔχον*] *τυχόν* Hartung; *λαχόν*

697 *ε. καὶ*: these men know it: allow me also to know it.—*ὅτου...πράγματος*, causal gen.; *Ant.* 1177 *πατρὶ μνήσας φόνου*.—*στήσας ἔχεις*, hast set up, *i.e.* conceived as an *abiding* sentiment, referring to 672 and 689. Cp. *Eur. I. A.* 785 *ἐλπίς... | οἶαν... | στήσασαι τάδ' ἐς ἀλλήλας | μυθεύουσιν* (Fritzsche).

700 *ε. τῶνδ' ἐς πλεόν*=*πλεόν ἢ τοῦσδε*, not *πλεόν ἢ οἷδε*. The Chorus having hinted that Oedipus was partly to blame, he deigned no reply to their protests of loyalty (689 f.). But he respects Iocasta's judgment more, and will answer *her*.—*Κρέοντος*, *sc.* *στήσας ἔχω τὴν μῆνιν*: causal gen. answering to *ὅτου πράγματος*.—*βεβουλευκῶς*: in this periphrasis, the perf. part. is rarer than the aor. part.: *Ph.* 600 n.

702 *λέγ'*: speak, if you can make a clear statement (*el σαφῶς ἐρεῖς*) in imputing the blame of the feud: *i.e.* if you are prepared to explain the vague *οἶα* (701) by defining the provocation.—*ἐγκαλεῖν νείκος* (*τινι*)=to charge one with (*beginning*) a quarrel: as *Phil.* 328 *χόλον* (*τινὸς*) *κατ' αὐτῶν ἐγκαλῶν*, charging them with having *provoked* your anger at a deed.

704 *ε. αὐτὸς ξυνειδώς*: *i.e.* does he

speak *as* from his own knowledge (of your guilt)?—*μὲν οὖν*, 'nay.' *El.* 1503. *Ar. Eq.* 13 NI. *λέγε σύ. ΔΗ. σὺ μὲν οὖν λέγε*. Distinguish *μὲν οὖν* in 483, where each word has a separate force.

706 *τό γ' εἰς ἑαυτὸν*, in what concerns himself: *Eur. I. T.* 691 *τὸ μὲν γὰρ εἰς ἐμ' οὐ κακῶς ἔχει*.—*πᾶν ἐλευθεροῖ*, sets wholly free (from the discredit of having brought such a charge): *Ant.* 445 *ἔξω βαρείας αἰτίας ἐλεύθερον*: *Plat. Legg.* 756 D *ἐλεύθερον ἀφείσθαι τῆς ζημίας*.

707 *ἀφείς σεαυτὸν*, an appropriate phrase, since *ἀφίεναι* was the regular term when the natural avenger of a slain man voluntarily released the slayer from the penalties: *Dem.* or. 38 § 59 *ἂν ὁ παθὼν αὐτὸς ἀφῇ τοῦ φόνου τὸν δρῶσαντα*: *Antiph.* or. 2 § 2 *οὐ τὸν αἵτιον ἀφέντες τὸν ἀναίτιον διώκομεν*.

708 *μάθ' κ.τ.λ.*: learn that thou canst find no mortal creature sharing in the art of divination.—*σοι* ethic dat.: *ἐστὶν ἔχον*=*ἔχει* (*Eur. Suppl.* 427 *τί τούτων ἐστὶν οὐ καλῶς ἔχον*); *τέχνης*, partitive gen. The *gods* have prescience (498); but they impart it to no *man*,—not even to such ministers as the Delphian priests. Iocasta reveres the gods (647): it is to them, and first to Apollo, that she turns

IO. In the name of the gods, tell me also, O king, on what account thou hast conceived this steadfast wrath.

OE. That will I; for I honour thee, lady, above yonder men:—the cause is Creon, and the plots that he hath laid against me.

IO. Speak on—if thou canst tell clearly how the feud began.

OE. He says that I stand guilty of the blood of Laius.

IO. As on his own knowledge? Or on hearsay from another?

OE. Nay, he hath made a rascal seer his mouth-piece; as for himself, he keeps his lips wholly pure.

IO. Then absolve thyself of the things whereof thou speakest; hearken to me, and learn for thy comfort that nought of mortal birth is a sharer in the science of the seer. I will give thee pithy proof of that.

An oracle came to Laius once—I will not say from Phoebus himself, but from his ministers—that the doom should overtake him to die by the hand of his child,

Heimsoeth. 713 ἤξει L 1st hand, changed by an early hand to ἤξει. Most of the later MSS. have ἤξει, but one or two (V, L<sup>2</sup>) ἤξει.—Canter conject. ἐξει: K. Halm,

in trouble (911). But the shock which had befallen her own life,—when at the bidding of Delphi her first-born was sacrificed without saving her husband Laius—has left a deep and bitter conviction that no mortal, be he priest or seer, shares the divine foreknowledge. In the Greek view the μάντις might be (1) first, the god himself, speaking through a divinely frenzied being in whom the human reason was temporarily superseded (hence the popular derivation of μαντική from μανία): Plat. *Tim.* 71 E μαντικὴν ἀφορσύνη θεὸς ἀνθρωπίνῃ δέδωκεν· οὐδεὶς γὰρ ἔννοος ἐφάπτεται μαντικῆς ἐνθέου καὶ ἀληθοῦς: this was much the same as the Egyptian belief, Her. 2. 83 μαντικὴ δὲ αὐτοῖσι ὧδε διακέεται. ἀνθρώπων μὲν οὐδενὶ προσκείται ἡ τέχνη, τῶν δὲ θεῶν μετεξέτεροισι. (2) Secondly, the μάντις might be a man who reads signs from birds, fire, etc., by rule of mystic science: it was against this τέχνη that scepticism most readily turned: Eur. *El.* 399 Δοξίῳ γὰρ ἐμπεδοὶ | χρῆσμοί, βροτῶν δὲ μαντικὴν χαιρεῖν λέγω. Iocasta means: 'I will not say that the message came through the lips of a truly god-possessed interpreter; but at any rate it came from the priests; it

was an effort of human μαντική.' So in 946, 953 θεῶν μαντεύματα are, oracles which *professed* to come from the gods. Others render:—'Nothing in mortal affairs is connected with the mantic art': i.e. is affected by it, comes within its ken. Then ἐστὶν ἔχον will not stand for ἔχεται (which it could not do), but for ἔχει, as meaning 'is of,' 'belongs to.' Her. has ἔχειν as = εἶναι with expressions equivalent to an adverb, as 2. 91 ἀγῶνα γυνικὸν διὰ πάσης ἀγῶνις ἔχοντα, 'consisting in every sort of contest,' as he might have said πολυτρόπως ἔχοντα: so 3. 128 περὶ πολλῶν ἔχοντα πρηγμάτων (=πολλαχῶς): 6. 42 κατὰ χώραν (=ἐμπέδως) ἔχοντες: 7. 220 ἐν ἐπεσι ἐξαμέτροισι ἔχοντα. But such instances are wholly different from the supposed use of ἔχειν alone as = εἶναι with a partitive genitive.

711 οὐκ ἐρῶ κ.τ.λ. The exculpation of Apollo *himself* here is obviously not inconsistent with 720, which does not ascribe the prediction to him. And in 853 (ὅν γε Δοξίας | διέειπε) the name of the god merely stands for that of his Delphian priesthood.

713 ἤξει is better than the conject. ἔξει ('constrain'), as expressing the suddenness with which the doom should

- ὅστις γένοιτ' ἐμοῦ τε καὶ κείνου πάρα.  
καὶ τὸν μὲν, ὥσπερ γ' ἡ φάτις, ξένοι ποτὲ 715  
λησταὶ φονεύουσ' ἐν τριπλαῖς ἀμαξιτοῖς.  
παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι  
τρεῖς, καὶ νῦν ἄρθρα κείνος ἐνζεύξας ποδοῖν  
ἔρριψεν ἄλλων χερσὶν εἰς ἄβατον ὄρος.  
κάνταυθ' Ἀπόλλων οὐτ' ἐκείνων ἤνυσεν 720  
φονέα γενέσθαι πατρός, οὔτε Λαΐον,  
τὸ δεινὸν οὐφοβεῖτο, πρὸς παιδὸς θανεῖν.  
τοιαῦτα φῆμαι μαντικαὶ διώρισαν,  
ὣν ἐντρέπου σὺ μηδέν· ὦν γὰρ ἂν θεὸς  
χρεῖαν ἐρευνᾷ ῥαδίως αὐτὸς φανεῖ. 725
- OI. οἷόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,  
ψυχῆς πλάνημα κἀνακίνησις φρενῶν.  
IO. ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις;  
OI. ἔδοξ' ἀκούσαι σοῦ τόδ', ὥς ὁ Λαΐος  
κατασφαγείη πρὸς τριπλαῖς ἀμαξιτοῖς. 730  
IO. ἡδᾶτο γὰρ ταῦτ', οὐδέ πω λήξαντ' ἔχει.  
OI. καὶ ποῦ 'σθ' ὁ χώρος οὗτος οὐ τόδ' ἦν πάθος;  
IO. Φωκὶς μὲν ἡ γῆ κλήζεται, σχιστὴ δ' ὁδὸς  
ἐς ταῦτ' Ἀελφῶν ἀπὸ Δαυλίας ἄγει.

ἔξοι. 719 εἰς ἄβατον ὄρος MSS.: ἄβατον εἰς ὄρος Musgrave. 722 θανεῖν MSS. In L. γρ. παθεῖν has been written above by a late hand: A has the same gloss. 728 ὑπο-

overtake him. *El.* 489 ἔξει...Ἐρινός. The simple acc. αὐτόν, since ἔξοι=καταλήψοιτο: cp. *Her.* 9. 26 φάμεν ἡμέας ἰκνέεσθαι ἡγεμονεύειν, instead of ἐς ἡμέας (2. 29).

714 ὅστις γένοιτ' is oblique for ὅστις ἂν γένηται (whoever may be born), not for ὅστις ἐγένετο (who has been born): Laius received the oracle before the birth of the child.

715 ξένοι: not Thebans, much less of his own blood.

716 See on 733.

717 διέσχον. 'Three days had not separated the child's birth from us': three days had not passed since its birth. *Plut. Tib. Gracch.* § 18 κελεύσαντος ἐκείνου διασχεῖν τὸ πλῆθος, to keep the crowd off.—βλάστας cannot be acc. of respect ('as to the birth'), because διέσχον could not mean 'had elapsed': when διέχων is intrans. it means (a) to be distant, *Thuc.*

8. 79 διέχει δὲ ὀλίγον ταύτη ἡ Σάμος τῆς ἡπείρου: or (b) to extend, *Her.* 4. 42 διώρυχα...διέχουσιν ἐς τὸν Ἀράβιον κόλπον.

718 καί=δε (parataxis instead of hypotaxis): *Thuc.* 1. 50 ἤδη δὲ ἦν ὀψέ... καὶ οἱ Κορίνθιοι ἐξαπίνης πρύμναν ἐκρούοντο.—ἄρθρα ποδοῖν=τὰ σφυρά: ἐνζεύξας, fastened together by driving a pin through them, so as to maim the child and thus lessen the chance of its being reared if it survived exposure: *Eur. Ph.* 22 (Iocasta speaks) ἔσπειρεν ἡμῖν παῖδα, καὶ σπείρας βρέφος, | γνοὺς τὰμπλάκημα τοῦ θεοῦ τε τὴν φάτιν, | λειμῶν' ἐς Ἥρας καὶ Κιθαιρώνας λέπας | δίδωσι βουκόλοισιν ἐκθεῖναι βρέφος, | σφυρῶν σιδηρὰ κέντρα διαπείρας μέσον (better μέσων), | ὅθεν νῦν Ἑλλάς ὠνόμαζεν Οἰδίπουν. *Seneca Oed.* 812 *Forata ferro gesserat vestigia, Tumore nactus nomen ac vitio pedum.*

719 εἰς ἄβατον ὄρος: the tribrach con-

who should spring from him and me.

Now Laius,—as, at least, the rumour saith,—was murdered one day by foreign robbers at a place where three highways meet. And the child's birth was not three days past, when Laius pinned its ankles together, and had it thrown, by others' hands, on a trackless mountain.

So, in that case, Apollo brought it not to pass that the babe should become the slayer of his sire, or that Laius should die—the dread thing which he feared—by his child's hand. Thus did the messages of seer-craft map out the future. Regard them, thou, not at all. Whatsoever needful things the god seeks, he himself will easily bring to light.

OE. What restlessness of soul, lady, what tumult of the mind hath just come upon me since I heard thee speak!

IO. What anxiety hath startled thee, that thou sayest this?

OE. Methought I heard this from thee,—that Laius was slain where three highways meet.

IO. Yea, that was the story; nor hath it ceased yet.

OE. And where is the place where this befell?

IO. The land is called Phocis; and branching roads lead to the same spot from Delphi and from Daulia.

στραφείς L: ὑπο στραφείς r, which Dindorf and others prefer. ἐπιστραφείς Blaydes.  
730 διπλᾶς L: τριπλᾶς r.

tained in one word gives a ruggedness which is certainly intentional here, as in 1496 τὸν πατέρα πατήρ, *Al.* 459 πεδία τᾶδε. A tribrach in the 5th place, always rare, usually occurs either when the penultimate word of the verse is a *raeon* *primus* (—~—), as *El.* 326 ἐντάφια χερσὶν, or when the last word is a *raeon quartus* (—~—), as *Phil.* 1302 ἄνδρα πολέμων. Verse 967 below is exceptional.

720 κἀνταῦθ': cp. 582.

722 It is more likely that, as our MSS. suggest, παθεῖν should have been a commentator's conjecture than that θανεῖν should have been a copyist's error (from v. 713). No objection can be drawn from the occurrence of πρὸς παιδὸς θανεῖν so soon after 713: see on 519.

723 τοιαῦτα...διώρισαν, i.e. made predictions at once so definite and so false: φῆμαι, a solemn word used scornfully; cp. 86. The sense of διώρισαν in 1083 is slightly different: here we might compare Dem. or. 20 § 158 ὁ Δράκων...καθαρὸν διώρισεν εἶναι, 'has laid down that the man is pure.'

725 ὃν χρεῖαν ἔρευνᾷ: a bold phrase

blended, as it were, from ὃν ἂν χρεῖαν ἔχη and ἂν ἂν χρήσιμα (δυνα) ἔρευνᾷ: cp. *Phil.* 327 τίνος... | χόλον...ἐγκαλῶν, instead of τίνος χόλον ἔχων or τί ἐγκαλῶν.

726—754 The mention of 'three roads' (716) has startled Oedipus. He now asks concerning (1) the place, (2) the time, (3) the person. The agreement of (1) with (2) dismays him; that of both with (3) flashes conviction to his mind.

727 πλάνημα denotes the fearful 'wandering' of his thought back to other days and scenes; as ἔδοξ' (729) is the word of one who has been in a troubled dream.

728 ποίας μερ. ὑποστρ., having turned round on account of (=startled by) what care,—like a man whom a sound at his back causes to turn in alarm:—far more expressive than ἐπιστραφείς, which would merely denote attention. For the gen., cp. *Al.* 1116 τοῦ δὲ σοῦ ψόφου | οὐκ ἂν στραφείην.

731 λήξαντ': the breath of rumour is as a breeze which has not yet fallen: cp. *Al.* 258 νότος ὡς λήγει, and *O. C.* 517.

733 σχιστῇ δ' ὁδός. In going from

- ΟΙ. καὶ τίς χρόνος τοῖσδ' ἐστὶν οὐξ ἐληλυθώς; 735  
 IO. σχεδόν τι πρόσθεν ἢ σὺ τῇσδ' ἔχων χθονὸς  
 ἀρχὴν ἐφαίνου τοῦτ' ἐκηρύχθη πόλει.  
 ΟΙ. ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι;  
 IO. τί δ' ἐστί σοι τοῦτ', Οἰδίπους, ἐνθύμιον;  
 ΟΙ. μήπω μ' ἐρώτα· τὸν δὲ Λαῖον φύσιν 740  
 τίν' εἶχε φράζε, \*τίνος ἀκμὴν ἦβης ἔχων.  
 IO. μέγας, χυοάζων ἄρτι λευκανθὲς κάρα,  
 μορφῆς δὲ τῆς σῆς οὐκ ἀπεστάτει πολὺ.  
 ΟΙ. οἴμοι τάλας· ἔοικ' ἐμαυτὸν εἰς ἀρὰς  
 δεινὰς προβάλλων ἀρτίως οὐκ εἰδέναι. 745  
 IO. πῶς φῆς; ὁκνῶ τοι πρὸς σ' ἀποσκοποῦσ', ἄναξ.  
 ΟΙ. δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ἦ.  
 δείξεις δὲ μᾶλλον, ἦν ἐν ἐξείπῃς ἔτι.  
 IO. καὶ μὴν ὁκνῶ μὲν, ἂν δ' ἔρῃ μαθοῦσ' ἐρῶ.

740 φύσιν | τίν' εἶχε φράζε· τίνα δ' ἀκμὴν ἦβης ἔχων. L. The only variation in the later MSS. is ἔσχε for εἶχε (A). I adopt a former conjecture of Nauck's, τίνος for τίνα δ'. Wecklein changes ἦβης ἔχων to ἔχων ἔβη; Meineke changes ἦβης to τότ' ἦλθ'; Wolff gives, τίν' εἶχε, φράζ' ἔτ'. ἦν δ' ἀκμὴν ἦβης ἔχων; Others seek a substitute either (1) for ἔχων, as Brunck τότε, Kennedy ἔτι; or (2) for εἶχε, as Dindorf ἦλθε, Hartung ἔτυχε, Schneidewin and Blaydes εἶρπε. 742 μέγας L. A few later MSS. (Δ, Pal., and V as corrected) have μέλας, which Wecklein adopts.—χυοάζων

Thebes to Delphi, the traveller passes by these 'Branching Roads,'—still known as the *τροῖδοι*, but better as the *στενό*: from Daulia it is a leisurely ride of about an hour and a half along the side of Parnassus. The following is from my notes taken on the spot:—'A bare isolated hillock of grey stone stands at the point where our path from Daulia meets the road to Delphi, and a third road that stretches to the south. There, in front, we are looking up the road down which Oedipus came [from Delphi]; we are moving in the steps of the man whom he met and slew; the road runs up a wild and frowning pass between Parnassus on the right hand and on the left the spurs of the Helicon range, which here approach it. Away to the south a wild and lonely valley opens, running up among the waste places of Helicon, a vista of naked cliffs or slopes clothed with scanty herbage, a scene of inexpressible grandeur and desolation' (*Modern Greece* p. 79). At this *σχιστῇ ὁδῷ* Pausanias

saw τὰ τοῦ Λαῖου μνήματα καὶ οἰκέτου τοῦ ἐπομένου: the legend was that Damasistratus king of Thebes had found the bodies and buried them (10. 5 § 4). The spot has a modern monument which appeals with scarcely less force to the imagination of a visitor,—the tomb of a redoubtable brigand who was killed in the neighbourhood many years ago.

734 ταῦτό, but in 325 ταῦτόν: cp. Tr. 325 n. ἀπό with both genitives: cp. 761, 1205.

735 τοῖσδ'. For the dat. cp. Her. 2. 145 Διονύσῳ μὲν νυν...κατὰ ἑξακόσια ἔτεα καὶ χίλια μάλιστα ἐστὶ ἐς ἐμέ· Ἡρακλέϊ δὲ...κατὰ εἰνακόσια ἔτεα· Πανὶ δὲ κατὰ τὰ ὀκτακόσια μάλιστα ἐς ἐμέ. Then from *persons* the idiom is transferred to *things*: Thuc. 3. 29 ἡμέραι μάλιστα ἦσαν τῇ Μυτιλήνῃ ἐαλωκυῖα ἐπτά.

736 σχεδόν τι πρόσθεν. The interval supposed between the death of Laius and the accession of Oedipus must be long enough to contain the process by which the Sphinx had gradually brought Thebes

OE. And what is the time that hath passed since these things were?

IO. The news was published to the town shortly before thou wast first seen in power over this land.

OE. O Zeus, what hast thou decreed to do unto me?

IO. And wherefore, Oedipus, doth this thing weigh upon thy soul?

OE. Ask me not yet; but say what was the stature of Laus, and how ripe his manhood.

IO. He was tall,—the silver just lightly strewn among his hair; and his form was not greatly unlike to thine.

OE. Unhappy that I am! Methinks I have been laying myself even now under a dread curse, and knew it not.

IO. How sayest thou? I tremble when I look on thee, my king.

OE. Dread misgivings have I that the seer can see. But thou wilt show better if thou wilt tell me one thing more.

IO. Indeed—though I tremble—I will answer all thou ask—est, when I hear it.

L, not altered from *χρoάζων*: nor is the latter (so far as I know) in any MS.—*λευκανθής* L, which is the usual reading in the later MSS.; only one or two have *λευκανθείς* (Γ) or *λευκανθέν* (Δ). Hartung reads *χρoάζων...λευκανθείς κάρα*. **743** In L *ἀποστάτει* has been made from *ἀποστάτει* by an early hand. **749** *ᾶ δ' ἂν* L, and so nearly all the later MSS. (but *ἂν δ'* Dresd. a, *ἂν δ'* Bodl. Laud. 54). On such a point as *ᾶ δ' ἂν* versus *ἂν δ'*, the authority of our MSS. is not decisive. In O. C. 13 *ἂν δ'* seems clearly preferable to *ᾶ δ' ἂν* (L there has *ἂν*, omitting *δ'*); and

to despair: but Soph. probably had no very definite conception of it: see on 758.

**738** *ὦ Ζεῦ*. A slow, halting verse, expressing the weight on his soul: the neglect of caesura has this purpose.

**739** *ἐνθόμιον*: Thuc. 7. 50 *ἡ σελήνη ἐκλείπει...καὶ οἱ Ἀθηναῖοι...ἐπισχεῖν ἐκέλευον τοὺς στρατηγούς, ἐνθόμιον ποιούμενοι*.

**740** I do not believe that Soph., or any Greek, could have written *φύσιν | τίν' εἶχε, φράζε, τίνα δ' ἀκμήν ἤβης ἔχων*, which Herm. was inclined to defend as if *τίνα φύσιν εἶχε=τίς ἦν φύσιν*. Now *τίνος* would easily pass into *τίνα δ'* with a scribe who did not follow the construction; and to restore *τίνος* seems by far the most probable as well as the simplest remedy. No exception can be taken to the phrase *τίνος ἀκμήν ἤβης* as='the ripeness of what period of vigorous life.'

**742** *χρoάζων λευκανθής κάρα=ἔχων χρoάζων λευκαῖς κάρα*: Ar. *Nub.* 978

*χρoῦς ὥσπερ μήλοισιν ἐπὶ ἤνθει* (the down on his chin was as the bloom on apples): here the verb marks the *light* strewing of silver in dark hair. Cp. *El.* 43 *ἡνθισμένον*. As Aesch. has *μελανθές γένος*, 'swarthy' (*Suppl.* 154), so in *Anthol.* 12. 165 (Jacobs II. 502) *λευκανθής*='of fair complexion' as opp. to *μελίχρους*.

**744** *τάλας*, as being for *τάλανς*: Ar. *Av.* 1494 *οἶμοι τάλας, ὃ Ζεὺς ὅπως μὴ μ' ὀψεται*. In *Anthol.* 9. 378 (Jac. II. 132) *καὶ κοιμῶ μεταβάς, ὦ τάλας, ἀλλαχόθι, τάλαν* is an easy remedy: but not so in Theocr. 2. 4 *ᾧ δ' ὦ τάλας οὐδέποθ' ἤκει*, where *πέλας* has been conjectured.—*Ξοῖκα...οὐκ εἰδέναι=ἔοικεν ὅτι οὐκ ᾔδει*: cp. 236 f.

**749** *καὶ μὴν*, 'indeed' I fear (as you do): *Ant.* 221, *El.* 556.—*ἂν δ'* is certainly preferable to *ᾶ δ' ἂν* in a poet whose verification is not characterised by any love of unnecessary *διάλυσις*. Even in prose we find *ὅς ἂν δέ* instead of *ὅς δέ ἂν*, Her. 7. 8.

- OI. *πότερον ἐχώρει βαιός, ἢ πολλοὺς ἔχων* 750  
*ἄνδρας λοχίτας, οἳ ἀνὴρ ἀρχηγέτης;*  
 IO. *πέντ' ἦσαν οἱ ξύμπαντες, ἐν δ' αὐτοῖσιν ἦν*  
*κῆρυξ· ἀπήνη δ' ἦγε Λαΐον μία.*  
 OI. *αἰαῖ, τάδ' ἤδη διαφανῇ. τίς ἦν ποτὲ*  
*ὁ τούσδε λέξας τοὺς λόγους ὑμῖν, γύναι;* 755  
 IO. *οἰκεύς τις, ὅσπερ ἵκετ' ἐκσωθεὶς μόνος.*  
 OI. *ἦ καὶν δόμοισι τυγχάνει τανῦν παρών;*  
 IO. *οὐ δῆτ'· ἀφ' οὗ γὰρ κείμεν ἦλθε καὶ κράτη*  
*σέ τ' εἶδ' ἔχοντα Λαΐον τ' ὀλωλότα,*  
*ἐξικέτευσε τῆς ἐμῆς χειρὸς θιγὼν* 760  
*ἀγρούς σφε πέμψαι καπὶ ποιμνίων νομάς,*  
*ὡς πλείστον εἴη τοῦδ' ἀποπτος ἄστεως.*  
*καῖπεμψ' ἐγὼ νιν· ἄξιος γὰρ οἷ' ἀνὴρ*  
*δοῦλος φέρειν ἦν τῇσδε καὶ μείζω χάριν.*  
 OI. *πῶς ἂν μόλοι δῆθ' ἡμῖν ἐν τάχει πάλιν;* 765  
 IO. *πάρεστιν· ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι;*  
 OI. *δέδοικ' ἐμαντόν, ὦ γύναι, μὴ πόλλ' ἄγαν*  
*εἰρημέν' ἦ μοι, δι' ἃ νιν εἰσιδεῖν θέλω.*

here, too, it gives a more Sophoclean rhythm. 756 ὅσπερ L, as re-touched by the first corrector (S): the 1st hand seems to have written ὥσπερ. 763 of Her-

750 βαιός identifies the chief with his retinue,—the adjective, when so used, suggesting a collective force like that of a stream, full or thin: so πολλὸς ρεῖ, πολλὸς πνεῖ of vehement speech, etc.; Eur. Or. 1200 ἦν πολλὸς παρῇ, if he come in his might: συχρόν πολλύχιον, a populous town (Plat. Rep. 370 D).

751 λοχίτας: cp. Aesch. Cho. 766 XO. πῶς οὖν κελεύει νιν μολεῖν ἐσταλμένον; | ...ἦ ξὺν λοχίταις εἶτε καὶ μονοστιβῆ; TP. ἄγειν κελεύει δορυφόρους ὁπάοντας (said of Aegisthus).

753 κῆρυξ, as the meet attendant of a king on the peaceful and sacred mission of a θεωρός (114). The herald's presence would add solemnity to the sacrifice and libation at Delphi: Athen. 660 A ἐδρων (= ἐθιον) δὲ οἱ κήρυκες ἀχρι πολλοῦ, βουθυτοῦντες...καὶ σκευάζοντες καὶ μιστῶλλοντες, ἔτι δὲ οἰνοχοοῦντες. ἀπήνη ἦγε μία = μία ἦν ἀπήνη, ἣ ἦγε: Pind. Nem. 9. 41 ἐνθ' Ἀρέας πόρον ἀνθρώποι καλέοισι = ἐνθα πόρος ἐστὶν ὅν Ἀ. καλοῦσιν. The ἀπήνη, properly a mule-car (Pind. Pyth. 4. 94) but here drawn by colts (802), and in the

Odyssey synonymous with ἄμαξα (6. 37, 57), was a four-wheeled carriage used for travelling, as dist. from the two-wheeled war-chariot (ἄρμα): its Homeric epithet ὑψηλή indicates that it stood higher on its wheels than the ἄρμα: it could be fitted with a frame or basket for luggage (ὑπερτερή Od. 6. 70, πείριος Il. 24. 190).

756: cp. 118. οἰκεύς = οἰκέτης, as in the Odyssey and in a νόμος Σόλωνος in Lysias or. 10 § 19, who explains it by θεράπων. The Iliad has the word only twice, both times in plur., of 'inmates' (slave or free: 5. 413: 6. 366).

757 ἦ καὶ marks keen interest: El. 314 ἦ καὶ ἐγὼ θαρσύνουσα μᾶλλον ἐς λόγους | τοὺς σοὺς ἱκοίμην;

758 The poet has neglected clearness on a minor point. The οἰκεύς—sole survivor of the four attendants—had fled back to Thebes with the news that Laius had been slain by robbers (118—123). This news came before the trouble with the Sphinx began: 126—131. And the play supposes an interval of at least several days between the death of Laius

OE. Went he in small force, or with many armed followers, like a chieftain?

IO. Five they were in all,—a herald one of them; and there was one carriage, which bore Laïus.

OE. Alas! 'Tis now clear indeed.—Who was he who gave you these tidings, lady?

IO. A servant—the sole survivor who came home.

OE. Is he haply at hand in the house now?

IO. No, truly; so soon as he came thence, and found thee reigning in the stead of Laïus, he supplicated me, with hand laid on mine, that I would send him to the fields, to the pastures of the flocks, that he might be far from the sight of this town. And I sent him; he was worthy, for a slave, to win e'en a larger boon than that.

OE. Would, then, that he could return to us without delay!

IO. It is easy: but wherefore dost thou enjoin this?

OE. I fear, lady, that mine own lips have been unguarded; and therefore am I fain to behold him.

mann:  $\omega\varsigma$  γ' Campbell (who cites  $\omega\varsigma$  from K, = Flor. Abb. 66).  $\delta\gamma'$  L:  $\delta$   $\delta\epsilon$  γ',  $\delta\delta'$ ,  $\delta$   $\delta'$ , or  $\omega\delta'$ , r. **768** δι' αἱ δι'  $\delta$  Turner.

and the election of Oedipus: see on 736. Hence *καίθεν ἦλθε καὶ...εἶδε* cannot mean that the *οἰκεύς*, on reaching Thebes, found Oedipus already reigning. Nor can we suggest that he may have fled from the scene of the slaughter before he was *sure* that Laïus had been killed: that is excluded by 123 and 737. Therefore we must understand:—'when he had come thence, and [afterwards] found that *not only* was Laïus dead, *but* you were his successor.' (For the parataxis *σέ τε... Λαῖον τε* see on 673.) I incline to suspect, however, that Sophocles was *here* thinking of the man as coming back to find Oedipus already on the throne, and had overlooked the inconsistency. The conjecture *Λαῖον τε δώματα* for *Λαῖον τ' ὀλωλότα* (Wolff) would remove the difficulty, but seems very improbable.

**760** χειρὸς θυγῶν, marking that the *ικετή* was formal; as when the suppliant clasped the knees (*ἄπτεσθαι γονάτων*). Eur. *Hec.* 850 *τύχας σθένει*, | 'Ἐκάβη, δι' οἴκτου χεῖρά θ' ἱκεσίαν ἔχω.

**761** ἀγρούς might be acc. of motion to (*O. C.* 1769 *Θήβας δ' ἡμᾶς | ...πέμψον*); but it is better here governed by *ἐπὶ*: for the position of the prep. cp. 734, 1205, *El.* 780 *οὐτε νυκτὸς οὐτ' ἐξ ἡμέρας*.—*νομῶς*: on Cithaeron, or near it, 1127. The man had formerly served as a shepherd (1039),

and had then been taken into personal attendance on Laïus (*οἰκεύς*).

**762** τοῦδ' ἀποπτος ἄσπεως, 'far from the sight of this town': that is, far from the power of seeing it: whereas in *El.* 1487 *κτανῶν πρόθεσ* | ...ἀποπτον ἡμῶν = 'far from our eyes': the gen. as after words of 'distance from.' See Appendix.

**763** οἷ' the  $\delta$  γ' of L (faithfully amended to  $\delta$   $\delta\epsilon$  γ' in other MSS.) prob. came from οἷ', rather than from  $\omega\varsigma$  or  $\omega\varsigma$  γ'. *Phil.* 583 οἷ' ἀνὴρ πένης, 'for a poor man': Eur. *Or.* 32 *κἀγὼ μετέσχον, οἷα δὴ γυνή, φόνου*, 'so far as a woman might.'  $\omega\varsigma$ , however, is commoner in this limiting sense (1118); *οἷα* more often = 'like' (751). Here *οἷα* qualifies *ἄξιος*, implying that in strictness the faithful service of a *slave* could not be said to create *merit*.

**764** φέρειν: cp. 590.

**766** πάρεστιν: 'it is easily done.' Eur. *Bacch.* 843 ΠΕ. *ἐλθὼν γ' ἐς οἶκον ἀνδοκῇ βουλευσόμεαι*. | ΔΙ. *ἔξεστι*. 'πάντη τό γ' ἐμὸν εὐτρεπὲς πάρα. Not, 'he is here' (nor, 'he is as good as here,' as the schol. explains): in 769 *ἔξεται* = 'he will come from the pastures.'

**768** δι' αἱ. The sense is: 'I fear that I have spoken too many words; and on account of those words I wish to see him': cp. 744, 324. Not: 'I fear that my

- ΙΟ. ἀλλ' ἵζεται μὲν· ἀξία δέ που μαθεῖν  
καὶ γὰρ τὰ γ' ἐν σοὶ δυσφόρως ἔχοντ', ἄναξ. 770
- ΟΙ. κοῦ μὴ στερηθῆς γ', ἐς τοσοῦτον ἐλπίδων  
ἐμοῦ βεβῶτος. τῷ γὰρ ἂν καὶ μέizonι  
λέξαιμ' ἂν ἢ σοί, διὰ τύχης τοιάσδ' ἰών;  
ἐμοὶ πατὴρ μὲν Πολύβος ἦν Κορίνθιος,  
μήτηρ δὲ Μερόπη Δωρίς. ἡγόμην δ' ἀνὴρ 775  
ἀστῶν μέγιστος τῶν ἐκεῖ, πρὶν μοι τύχη  
τοιάδ' ἐπέστη, θαυμάσαι μὲν ἀξία,  
σπουδῆς γε μέντοι τῆς ἐμῆς οὐκ ἀξία.  
ἀνὴρ γὰρ ἐν δαίπνοις μ' ὑπερπλησθεὶς μέθῃ  
καλεῖ παρ' οἴνῳ, πλαστὸς ὥς εἶπν πατρί. 780  
καὶ γὰρ βαρυνθεὶς τὴν μὲν οὔσαν ἡμέραν  
μόλις κατέσχον, θατέρᾳ δ' ἰὼν πέλας  
μητρὸς πατρός τ' ἡλεγχον· οἱ δὲ δυσφόρως  
τοῦνειδος ἦγον τῷ μεθέντι τὸν λόγον.  
καὶ γὰρ τὰ μὲν κείνουν ἑτερπύομην, ὅμως δ' 785  
ἔκνιζέ μ' αἰὲ τοῦθ'. ὑφεῖρπε γὰρ πολὺ.  
λάβρα δὲ μητρὸς καὶ πατρὸς πορεύομαι  
Πυθῶδε, καὶ μ' ὁ Φοῖβος ὦν μὲν ἰκόμην

779 μέθῃ L 1st hand, changed by an early hand to μέθης. The latter prevails in

words have given me only too much cause to desire his presence.' A comma after μοι is here conducive to clearness.

770 καὶ γὰρ and που express the wife's sense that he should speak to her as to a second self.—ἐν σοὶ=within thee, in thy mind (not 'in thy case'): cp. ἐν with the reflexive pronouns, Plat. *Theast.* 192 D ἐν ἐμαυτῷ μεμνημένος: *Crat.* 384 A προσποιούμενος τι αὐτὸς ἐν ἑαυτῷ διανοεῖσθαι.

771 ἐς τοσοῦτον ἐλπίδων: Isocr. or. 8 § 31 εἰς τοῦτο γὰρ τινες ἀνολας ἐληλύθασιν: Ar. *Nub.* 832 σὺ δ' ἐς τοσοῦτον τῶν μανιῶν ἐλήλυθας. The plural of ἐλπίς is rare as=anxious forebodings; but cp. 487.

772 μέizonι: strictly, 'more important': cp. Dem. or. 19 § 248 ἀντὶ...τῆς πόλεως τὴν Φιλίππου ξενίαν καὶ φίλιαν πολλῶν μείζονα ἡγήσατο αὐτῷ καὶ λυσιτελεστέραν (alluding to *Ant.* 182 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας | φίλον νομίζει): *Ant.* 637 οὐδεὶς...γάμος | μείζων φέρεσθαι σοῦ καλῶς ἡγούμενου, no marriage can be a greater prize than your good guid-

ance. The καὶ with λέξαιμ' ἂν:—could I speak? Lysias or. 12 § 29 παρὰ τοῦ ποτε καὶ λήψεσθε δίκην; from whom will you ever exact satisfaction?

773 ἰών, present, not future, part.: *Ant.* 742 διὰ δίκης ἰὼν πατρί. Xen. *An.* 3. 2. 8 διὰ φίλας ἰέναι.

775 The epithet 'Dorian' carries honour: Meropé was of the ancient stock, claiming descent from Dorus son of Hellen, who settled in the region between Oeta and Parnassus. The Scholiast's comment, Πελοποννησιακή, forgets that the Theban story is laid in times before the Dorian conquest.

776 πρὶν μοι...ἐπέστη. (1) πρὶν with *inf.*=our 'before,' whether the sentence is affirmative or negative: ἦλθε πρὶν κληθῆναι, οὐκ ἦλθε πρὶν κληθῆναι. (2) πρὶν with a *finite* mood (*indic.*, *subj.*, or *opt.*) =our 'until' in *negative* sentences. Thus οὐκ ἦλθε πρὶν ἐκλήθῃ differs from οὐκ ἦλθε πρὶν κληθῆναι by implying that at last he *was* called, and then came. Here, the form of the sentence is affirmative

ΙΟ. Nay, he shall come. But I too, methinks, have a claim to learn what lies heavy on thy heart, my king.

ΟΕ. Yea, and it shall not be kept from thee, now that my forebodings have advanced so far. Who, indeed, is more to me than thou, to whom I should speak in passing through such a fortune as this?

My father was Polybus of Corinth,—my mother, the Dorian Meropè; and I was held the first of all the folk in that town, until a chance befell me, worthy, indeed, of wonder, though not worthy of mine own heat concerning it. At a banquet, a man full of wine cast it at me in his cups that I was not the true son of my sire. And I, vexed, restrained myself for that day as best I might; but on the next I went to my mother and father, and questioned them; and they were wroth for the taunt with him who had let that word fly. So on their part I had comfort; yet was this thing ever rankling in my heart; for it still crept abroad with strong rumour. And, unknown to mother or father, I went to Delphi; and Phoebus sent me forth

the later MSS. (but μέθη Γ').

(ἡγόμεν), and ἔως would therefore be more strictly correct. But the thought is negative ('nothing happened to disturb me'); hence πρὶν. So Thuc. 3. 29 τοὺς... Ἀθηναίους λανθάνουσι (= οὐχ ὁρῶνται ὑπὸ τῶν Ἀ.) πρὶν δὴ τῇ Δῆλῳ ἔσχον. Cp. White-law in *Trans. Cam. Phil. Soc.* 1886, p. 26. —ἐπέστη: a verb often used of enemies suddenly coming upon one: Isocr. or. 9 § 58 μικροῦ δεῖν ἔλαθεν αὐτὸν ἐπὶ τὸ βασιλεῖον ἐπιστάς: Her. 4. 203 ἐπὶ τῇ Κυρηναίων πόλει ἐπέστησαν.

779 ὑπερπλησθεὶς μέθη, lit., intoxicated by drinking (caus. dat.): μέθη always = 'drinking' (not 'strong wine'): cp. Her. 5. 20 καλῶς ἔχοντας... μέθης ('having had enough of drinking'). For the dat. cp. Aesch. *Pers.* 132 λέκτρα... πίμπληται δακρύμασιν.

780 παρ' οἴνω: Plut. *Mor.* 143 C τοὺς τῇ λύρᾳ χρωμένους παρ' οἴνω. Thuc. 6. 28 μετὰ παιδιᾶς καὶ οἴνω.—πλαστός ὥς εἴην instead of πλαστόν, as if preceded by οὐκ εἰδίζει μοι instead of καλεῖ με. Somewhat similarly ὀνομάζω = λέγω, as Plat. *Prot.* 311 Ε σοφιστὴν... ὀνομάζουσι... τὸν ἀνδρα εἶναι. πλαστός, 'feigned (in speech)', 'falsely called a son', πατρί, 'for my father,' i.e. to deceive him. Eur. *Alc.* 639 μαστῶ γυναικὸς σῆς ὑπεβλήθη γάθρα, whence ὑποβολιμαῖος = νόθος.

782 κατέσχον, sc. ἐμαντόν. In clas-

sical Attic this use occurs only here: in later Greek it recurs, as Plut. *Artaxerxes* § 15 εἶπεν οὐκ μὴ κατασχόν. ὑμεῖς μὲν κ.τ.λ. Cp. ἔχε, σχές, ἐπίσχές ('stop'), in Plat., Dem., etc.

784 τῷ μεθέντι: the reproach was like a random missile: Menander fr. 88 οὐτ' ἐκ χειρὸς μεθέντα καρτερόν λιθὸν | ῥᾶον κατασχεῖν, οὐτ' ἀπὸ γλώσσης λόγον. The dat., because δυσφόρος τοῦναιδος ἦγον = ὠργίζοντο ἔνεκα τοῦ οὐκ εἰδέναι.

785 ὅμως δ': cp. 791, and n. on 29.

786 ὑφείρπε γὰρ πολὺ: so ὑφέρπειν of malicious rumour, Aesch. *Ag.* 450 φθονερὸν δ' ὑπ' ἄλλος ἔρπει | προδίκους Ἀτρεΐδαις. Libanius 784 A (quoted by Musgrave) πολλὸς τοιοῦτος ὑφείρπε λόγος (perhaps suggested by this passage). Pind. *Isthm.* 3. 58 τοῦτο γὰρ ἀθάνατον φωνᾶν ἔρπει, | εἰ τις εἴ ἔειπε τι. Cp. *Ant.* 700 τοιάδ' ἐρεμνὴ σὺν' ἐπέρχεται φάτις. For πολὺ cp. *O. C.* 517 τὸ πολὺ τοι καὶ μηδαμὰ λήγον, that strong rumour which is in no wise failing: *ib.* 305 πολλὸν... τὸ σὸν ὄνομα | διήκει πάντας. This version also agrees best with 775, which implies that the incident had altered his popular repute. We might render: 'it was ever recurring to my mind with force': but this (α) is a repetition: (δ) is less suited to πολὺ, which implies diffusion.

788 ὦν ἰκόμην ἄτιμον = ἄτιμον τούτων

ἄτιμον ἐξέπεμψεν, ἄλλα δ' ἄθλια  
 καὶ δεινὰ καὶ δύστηνα \*προῦφηνεν λέγων, 790  
 ὥς μητρί μὲν χρεΐη με μιχθῆναι, γένος δ'  
 ἄτλητον ἀνθρώποισι δηλώσοιμ' ὄραν,  
 φονεὺς δ' ἐσοίμην τοῦ φυτεύσαντος πατρός.  
 καὶ γὰρ ἑπακούσας ταῦτα τὴν Κορινθίαν  
 ἄστροις τὸ λοιπὸν ἐκμετρούμενος χθόνα 795  
 ἔφευγον, ἔνθα μήποτ' ὀψοίμην κακῶν  
 χρησμῶν ὀνειδή τῶν ἐμῶν τελούμενα.  
 στείχων δ' ἰκνοῦμαι τούσδε τοὺς χώρους ἐν οἷς  
 σὺ τὸν τύραννον τοῦτον ὄλλυσθαι λέγεις.  
 καὶ σοι, γύναι, τάληθές ἐξερῶ. τριπλῆς 800  
 ὅτ' ἢ κελεύθου τῆσδ' ὁδοιπορῶν πέλας,  
 ἐνταῦθά μοι κῆρυξ τε καὶ πωλικῆς  
 ἀνὴρ ἀπήνης ἐμβεβώς, οἶον σὺ φῆς,

789 ἄλλα θ' ἄθλια L: the 1st hand had written ἀθλίω. ἄλλα δ' ἄθλια r. Herwerden would read ἄλλα δ' ἀθλίω. 790 προῦφάνη MSS.: προῦφηνεν Hermann. (The

gloss προέδειξε in E may be a reminiscence of such a reading. It may be remarked, too, that προῦφάνην is cited by Campbell from M<sup>2</sup>, = Ambros. L. 39.) 791 χρεῖ? ἢ L, the ε after η almost erased. Cp. on 555. 797 τελούμενα. In L there has

been an erasure at and after α, and there are traces of an accent above the second ε.

ἄ ἰκόμην, not graced in respect of those things (responses) for which I had come: Eur. *Andr.* 1014 ἄτιμον ὀργάναν χέρα τεκ-  
 τοσύνας, not rewarded for its skill. For ἄ ἰκόμην (cogn. accus. denoting the errand, like ἔρχομαι ἀγγέλλαν) cp. 1005 τοῦτ' ἀφικόμην: O. C. 1291 ἄ δ' ἦλλον...θέλω λέξαι: Ar. *Pl.* 966 ὅ τι μάλιστα ἐλήλυθας: Plat. *Prot.* 310 E ἀλλ' αὐτὰ ταῦτα καὶ νῦν ἤκω παρὰ σέ (where the acc. is cogn. to ἤκω, not object to the following διαλεχ-  
 θῆς).

790 προῦφηνεν, suggested by Herm., has been adopted by several recent editors. Cp. Herod. 1. 210 τῷ δὲ ὁ δαίμων προέφανε, and so 3. 65, 7. 37: Plut. *Dem.* § 19 ἐν οἷς ἡ τε Πυθία δεινὰ προέφανε μαν-  
 τεύματα καὶ ὁ χρησμός ἤδετο: Camill. § 4 (a man who pretended to μαντική) λόγια προῦφανεν ἀπόρρητα: Dem. or. 21 § 54 τοῖς ἐφ' ἐκάστης μαντείας προφαινομένοις θεοῖς, the gods announced (as claiming sacrifice) on each reference to the oracle. Yet the fact that προφαίνειν was thus a vox solennis for oracular utterance would not suffice to warrant the adoption of προῦφηνεν, if the προῦφάνη of the MSS. seemed defensible. προῦφάνη λέγων

would mean, 'came into view, telling': cp. above, 395, and *El.* 1285 νῦν δ' ἔχω σε' προῦφάνης δὲ | φιλτάταν ἔχων πρόσσωψιν. It might apply to the sudden appearance of a beacon (cp. ὁ φρυκτὸς ἀγγέλλων πρέπει, Aesch. *Ag.* 30): but, in reference to the god speaking through the oracle, it could only mean, by a strained metaphor, 'flashed on me with the message,' i.e. announced it with startling suddenness and clearness. The difficulty of conceiving Sophocles to have written thus is to me so great that the special appropriateness of προῦφηνεν turns the scale.

791 f. γένος δ': see on 29.—ὄραν with ἄτλητον, which, thus defined, is in contrast with δηλώσοιμ': he was to show men what they could not bear to look upon.

794 ff. ἑπακούσας (708), 'having given ear'—with the attention of silent horror.—τὴν Κορινθίαν: 'Henceforth measuring from afar (ἐκμετρούμενος) by the stars the region of Corinth, I went my way into exile, to some place where I should not see fulfilled the dishonours of [=foretold by] my evil oracles.' ἄστροις ἐκμετρούμενος: i.e. visiting it no

disappointed of that knowledge for which I came, but in his response set forth other things, full of sorrow and terror and woe; even that I was fated to defile my mother's bed; and that I should show unto men a brood which they could not endure to behold; and that I should be the slayer of the sire who begat me.

And I, when I had listened to this, turned to flight from the land of Corinth, thenceforth wotting of its region by the stars alone, to some spot where I should never see fulfilment of the infamies foretold in mine evil doom. And on my way I came to the regions in which thou sayest that this prince perished. Now, lady, I will tell thee the truth. When in my journey I was near to those three roads, there met me a herald, and a man seated in a carriage drawn by colts, as thou hast described;

The 1st hand had written *τελουμένων*, which the first corrector (S) altered.—Some later MSS. (B, V, V<sup>3</sup>, V<sup>4</sup>) add γ' to *χρησμών*.

800 This verse does not stand in the text of L, but has been added in the margin by a later hand. With regard to the age of the hand, Mr E. M. Thompson observes:—‘This writing is of the style which appears in the latter part of the thirteenth century, and continues with little

more, but only thinking of it as a distant land that lies beneath the stars in this or that quarter of the heavens. Schneidewin cp. Aelian *Hist. Anim.* (περὶ ζώων ιδιότητος) γ. 48 ἦκε δ' οὖν ('*Ἀνδροκλῆς*) ἐς τὴν Λιβύην καὶ τὰς μὲν πόλεις ἀπελίμπανε καὶ τοῦτο δὴ τὸ λεγόμενον ἀστροῖς αὐτὰς ἐσημαίνετο, προῆει δὲ ἐς τὴν ἐρήμην: ‘proceeded to leave the cities, and, as the saying is, knew their places only by the stars, and went on into the desert.’ Wunder quotes Medea's words in Valer. Flacc. γ. 478 *quando hic aberis, dic, quaeso, profundi Quod caeli spectabo latus?* ἔφευγον might share with ἔκμετρο. the government of τὴν Κορ. χθόνα, but is best taken absolutely. Sense, not grammar, forbids the version:—‘I went into exile from the Corinthian land (τὴν Κορινθίαν), thenceforth measuring my way on earth (χθόνα) by the stars.’ Phrases like ὑπαστρον...μήχαρ ὀρίζομαι γάμον δύσφρονος | φνυγῆ (Aesch. *Suppl.* 395), ἀστροῖς τεκμαίρεσθαι ὁδόν (Lucian *Icaromenippus* § 1), are borrowed from *voyages* in which the sailor has no guides but the stars. Such phrases could be used figuratively only of a journey through *deserts*: as Hesych. explains the proverb ἀστροῖς σημειοῦσθαι. μακρὰν καὶ ἐρήμην ὁδὸν βαδίζειν. ἡ δὲ μεταφορὰ ἀπὸ τῶν πλεοντῶν.

796 ἐνθα = ἐκεῖσε ἐνθα, as in *Ph.* 1466.

φεύγω ἐνθα μὴ ὄψομαι = ‘I fly to *such* a place *that* I shall not see’; the relative clause expresses purpose, and μὴ gives a generic force: cp. 1412: *Al.* 659: *El.* 380, 436: *Trach.* 800. Here, the secondary tense ἔφευγον permits ὄψομην. Remark, however, that in such relative clauses (of purpose or result) the fut. indic. is usually retained, even where the optat. is admissible. A rare exception is Plat. *Rep.* 416 C *φαλὴ ἂν τις...δεῖν...οὐσίαν τοιαύτην αὐτοῖς παρεσκευάσθαι, ἥτις μήτε...παῦσοι κ.τ.λ.*: where *παῦσοι* (if sound) is probably due to *φαλὴ ἂν* (see on *O.C.* 778) rather than to *δεῖν* as = *ὅτι* *ἔδει*.

800 καὶ σοι...τριπλῆς. The hand which added this verse in the margin of L seems to be ‘as early as the beginning of the fourteenth century’ (Mr E. M. Thompson, *Introd.* to Facsimile of Laur. MS.). The verse is in A (13th cent.) and all our other MSS. To eject the verse, as Dindorf and Nauck have done, is utterly unwarrantable. It has a fine dramatic force. Oedipus is now at the critical point: he will hide nothing of the truth from her who is nearest to him. It is part of his character that his earnest desire to know the *truth* never flinches: cp. 1170.

802 κήρυξ τε, not κήρύξ τε: see Chanderl, *Accentuation* § 97<sup>1</sup>.

803 ἀπήνης: see on 753.—οἶον ad-

ξυνηντίαζον· καὶ ὁδοῦ μ' ὁ θ' ἡγεμῶν  
 αὐτός θ' ὁ πρέσβυς πρὸς βίαν ἤλαννέτην. 805  
 καὶ γὰρ τὸν ἐκτρέποντα, τὸν τροχηλάτην,  
 παῖω δι' ὀργῆς· καὶ μ' ὁ πρέσβυς ὡς ὄρα,  
 ὄχον, παραστέιχοντα τηρήσας, μέσον  
 κᾶρα διπλοῖς κέντροισί μου καθίκετο.  
 οὐ μὴν ἴσην γ' ἔτεισεν, ἀλλὰ συντόμως 810  
 σκῆπτρῳ τυπεῖς ἐκ τῆσδε χειρὸς ὕπτιος  
 μέσης ἀπῆνης εὐθὺς ἐκκυλινδεται·  
 κτείνω δὲ τοὺς ξύμπαντας. εἰ δὲ τῷ ξένῳ  
 τούτῳ προσήκει Λαῖψ τι συγγενές,  
 τίς τοῦδε \*νῦν ἔστ' ἀνδρὸς ἀθλιώτερος; 815  
 τίς ἐχθροδαίμων μᾶλλον ἂν γένοιτ' ἀνὴρ;  
 \*ὄν μὴ ξένων ἔξεστι μὴδ' ἀστῶν \*τινι  
 δόμοις δέχεσθαι, μὴδὲ προσφανεῖν τινα,

variation for some fifty years or more. The line may therefore, without much hesitation, be placed as early as the beginning of the fourteenth century.' (Introduction to the Facsimile of the Laur. MS. of Sophocles, p. 11.) All the later MSS. have this verse in the text.

808 ὄχον MSS.: ὄχον Schaefer: ὄχους Döderlein.

814 Λαῖψ MSS.: Λαῖον Bothe. Blaydes suggests, εἰ δὲ τι ξένῳ | τούτῳ προσήκει Λαῖψ τε συγγενές: Heimsoeth, εἰ δὲ τῷ ξένῳ | τούτῳ προσῆν καὶ Λαῖψ τι συγγενές.

815 τίς τοῦδε γ' ἀνδρὸς νῦν ἔστ' ἀθλιώτερος L. The νῦν is almost erased, and over it a late hand has written ἄλλως, probably meant for ἄλλος. The later MSS. either

verbal neut.=ὡς, referring to Iocasta's whole description; not acc. masc., referring to the person of Laius as described by her.

804—812 The κῆρυξ is, I think, identical with the ἡγεμῶν, and distinct from the τροχηλάτης. I understand the scene thus. Oedipus was coming down the steep narrow road when he met the herald (to be known for such by his stave, κηρύκειον) walking in front of the carriage (ἡγεμῶν). The herald rudely bade him stand aside; and Laius, from the carriage, gave a like command. (With the imperfect ἤλαννέτην, 'were for driving,' πρὸς βίαν need not mean more than a threat or gesture.) The driver (τροχηλάτης), who was walking at his horses' heads up the hill, then did his lord's bidding by actually jostling the wayfarer (ἐκτρέποντα). Oedipus, who had forborne to strike the sacred herald, now struck the driver; in another moment, while passing the carriage, he was himself struck on the head by Laius. He dashed Laius from the carriage; the herald, turning

back, came to the rescue; and Oedipus slew Laius, herald, driver, and one of two servants who had been walking by or behind the carriage; the other servant (unperceived by Oedipus) escaped to Thebes with the news.

808 ὄχον: 'from the chariot—having watched for the moment when I was passing—he came down on me, full on my head (μέσον κᾶρα acc. of part affected), with the double goad.' The gen. ὄχον marks the point from which the action sets out, and is essentially like τὰς πολυχρύσου | Πυθῶνος...εἰς ν. 151: cp. Od. 21. 142 ὄρνυσθε... | ἀρξάμενοι τοῦ χώρου ὅθεν τέ περ οἰνοχοεῖν, from the place. In prose we should have had ἀπ' ὄχον. As the verb here involves motion, we cannot compare such a gen. as ἔθεν...τοῖχου τοῦ ἐτέρου (Il. 9. 219), where, if any prep. were supplied, it would be πρὸς.—τηρήσας: [Dem.] or. 53 § 17 (contemporary with Dem.) τηρήσας με ἀνιόντα ἐκ Πειραιῶς ὁψέ...ἀρπάζει.

809 καθίκετο governs μου, which μέσον κᾶρα defines: Plut. Anton. § 12

and he who was in front, and the old man himself, were for thrusting me rudely from the path. Then, in anger, I struck him who pushed me aside—the driver; and the old man, seeing it, watched the moment when I was passing, and, from the carriage, brought his goad with two teeth down full upon my head. Yet was he paid with interest; by one swift blow from the staff in this hand he was rolled right out of the carriage, on his back; and I slew every man of them.

But if this stranger had any tie of kinship with Laius, who is now more wretched than the man before thee? What mortal could prove more hated of heaven? Whom no stranger, no citizen, is allowed to receive in his house; whom it is unlawful that any one accost;

agree with L, or give *τίς τοῦδ' ἂν ἀνδρὸς ἐστὶν ἀθλιώτερος* (as A). Kennedy adopts the latter, and so Campbell (with *τάνδρὸς* for *γ' ἀνδρὸς*). But *νῦν* seems forcible here. Dindorf proposed *νῦν ἔτ'* (which Wecklein receives); he afterwards wrote *τίς τοῦδ' ἀκούει ἀνδρὸς ἀθλιώτερος*: but now rejects the verse. Bellermann writes *νῦν ἂν* (to go with *γένου'*). I would merely transpose *ἀνδρὸς* and omit *γ'*, which might easily have been intruded, for metre's sake, when the proper order of words had been deranged. **817** *ῥ...τινα* L. Schaefer wrote *δν...τινα* (so that *ἔξεστι* should be abso-

σκήτεσι λαίοις...καθικνούμενοι τῶν ἐν-  
τυγχανόντων: Lucian *Symp.* § 16 τάχα  
δ' ἂν τινος καθίκετο τῇ βακτηρίᾳ: *Ισαρο-  
μενίπρως* § 24 σφόδρα ἡμῶν ὁ πέρυσι  
χειρῶν καθίκετο. This verb takes accus.  
only as = to reach, lit. or fig. (as *Il.* 14.  
104 μάλα πῶς με καθίκεο θυμὸν).—*διπλοῖς  
κέντροις*: a stick armed at the end with  
two points, used in driving. Cp. *Il.* 23.  
387 (horses)...ἄνευ κέντροιο θέοντες. The  
*τροχὴλάτης* had left it in the carriage when  
he got out to walk up the hill.

**810** οὐ μὴν ἴσῃν γ': not merely an  
even penalty (cp. *τὴν ὁμοίαν ἀποδιδόναι*,  
*par pari referre*): Thuc. 1. 35 οὐχ ὁμοία  
ἢ ἀλλοτρίωσις, the renunciation of such  
an alliance is more serious.—*ἔτεισεν*.  
*τείσω*, *ἔτεισα*, *ἐτέισθην* (not *τίσω*, etc.)  
were the Attic spellings of the poet's age:  
see the epigraphic evidence in Meister-  
hans, *Gramm.* p. 88.—*συντόμως*, in a  
way which made short work: cp. Thuc.  
7. 42 *ἡπείγετο ἐπιθέσθαι τῇ πείρᾳ καὶ οἱ  
ξυντομωτάτην ἡγήτο διαπολέμῃσιν*, the  
quickest way of deciding the war: Her.  
5. 17 *ἔστι δὲ σύντομος κάρτα* (sc. *δόδος*),  
there is a short cut. The conject. *συν-  
τόνως* (*Tr.* 923 *συντόνῳ χειρί*) would  
efface the grim irony.

**812** μέσης implies that a moment be-  
fore he had seemed firmly seated: 'right  
out of the carriage.' Eur. *Cycl.* 7 *ἰτέαν  
μέσῃ θενών*, striking full on the shield:

*I. Tr.* 1385 *νῆος δ' ἐκ μέσης ἐφθέγγετο |  
βοή τις*, from within the ship itself: *El.*  
965 *ἀρκυν εἰς μέσῃν*, right into the net.

**814** εἰ συγγενὲς τι τῷ Λαίῳ if any tie  
with Laius προσήκει τούτῳ τῷ ξένῳ be-  
longs to this stranger. *συγγενής* can take  
either dat. (akin to) or gen. (kin of): and  
here several editors give *Λαίου*. But the  
dat. *Λαίῳ*, making it verbally possible  
to identify the ξένος with Laius, suits the  
complex suggestiveness with which the  
language of this drama is often contrived:  
cp. τῶν in 1167. Again, τῷ ξένῳ τούτῳ  
might apply to Oedipus himself (452).  
Had we *τι without συγγενὲς*, *Λαίου* (part.  
gen.) would then be necessary. The con-  
structions of *προσῆκει* are (1) *προσῆκει  
τινί*, I am related to: (2) *προσῆκει μοι τινος*,  
I have a right in, or tie with: (3) *προσῆκει  
μοι τι*, it belongs to me. Here it is (3).

**817** *δν...τινι*. The MS. *ῥ...τινα* must  
be rendered, with Hermann: 'to whom it  
is not allowed that any one should receive  
(him)': but the words would naturally  
mean: 'to whom it is not allowed to re-  
ceive any one.' In 376, where *σε...γ'*  
*έμοι* is certain, all our MSS. have *με...γε  
σοῦ*: much more might the cases have  
been shifted here.

**818** f. *μηδὲ...τινα*, sc. *ἔξεστι*, abso-  
lutely: nor is it lawful that anyone  
should speak to him.—*ᾄδειν δ'*: the posi-  
tive *δεῖ* must be evolved from the negative

- ὥθειν δ' ἀπ' οἴκων. καὶ τάδ' οὔτις ἄλλος ἦν  
 ἢ γὰρ ᾗ ἐμαντῶ τάσδ' ἀρὰς ὁ προστιθείς. 820  
 λέχη δὲ τοῦ θανόντος ἐν χεροῖν ἐμαῖν  
 χραίνω, δι' ὧν περ ὦλετ'. ἀρ' ἔφυν κακός;  
 ἀρ' οὐχὶ πᾶς ἀναγνος; εἴ με χρὴ φυγεῖν,  
 καὶ μοι φυγόντι μῆστι τοὺς ἐμούς ἰδεῖν,  
 \*μηδ' ἐμβατεύειν πατρίδος, ἣ γάμοις με δεῖ 825  
 μητρὸς ζυγῆναι καὶ πατέρα κατακτανεῖν  
 Πόλυβον, ὃς ἐξέφυσε καξέθρεψέ με.  
 ἀρ' οὐκ ἀπ' ὧμοῦ ταῦτα δαίμονός τις ἂν  
 κρίνων ἐπ' ἀνδρὶ τῶδ' ἂν ὀρθοίη λόγον;  
 μὴ δῆτα, μὴ δῆτ', ὦ θεῶν ἀγνὸν σέβας, 830  
 ἴδοιμι ταύτην ἡμέραν, ἀλλ' ἐκ βροτῶν  
 βαίην ἀφαντος πρόσθεν ἢ τοιάνδ' ἰδεῖν  
 κηλὶδ' ἐμαντῶ συμφορᾶς ἀφιγμένην.  
 ΧΟ. ἡμῖν μὲν, ὦναξ, ταῦτ' ὀκνήρ'. ἕως δ' ἂν οὖν  
 πρὸς τοῦ παρόντος ἐκμάθῃς, ἔχ' ἐλπίδα. 835  
 ΟΙ. καὶ μὴν τοσοῦτόν γ' ἐστὶ μοι τῆς ἐλπίδος,  
 τὸν ἄνδρα τὸν βοτῆρα προσμείναι μόνον.  
 ΙΟ. πεφασμένου δὲ τίς ποθ' ἢ προθυμία;  
 ΟΙ. ἐγὼ διδάξω σ'. ἦν γὰρ εὐρεθῇ λέγων  
 ὅσοι ταῦτ', ἔγωγ' ἂν ἐκπεφευγοίην πάθος. 840  
 ΙΟ. ποῖον δέ μου περισσὸν ἤκουσας λόγον;

lute): Dindorf, *ὄν...τινι*. Nauck proposes *εἰ μὴ ξένων..τινι* | .. *προσφωνεῖν ἐμέ* (instead of *τινα*). 824 *μῆστι*. The 1st hand in L wrote *μῆστι*, which an early hand changed to *μήτε*. The latter is in most of the later MSS. (with *γρ. μή'στι* in some, as T). 825 *μηδ' ἐμβατεύειν*] L has *μήτ'*, made by an early hand from *μῆστ*, as Campbell thinks, and as seems most probable; or, as Dübner thinks, from *μή μ'*. Dindorf's

*οὐκ ἔξεστι*: cp. *Εἰ. 71 καὶ μή μ' ἄτιμον* *τῆσδ' ἀποστείλῃτε γῆς* | *ἀλλ' ἀρχέπλουτον* (*sc. καταστήσατε*). See above, 241.—*καὶ τάδ'*. And these things—these curses—none but I laid on myself. And as the thought proceeds, the speaker repeats *τάδε* in a more precise and emphatic form: cp. *Plat. Rep. 606 B ἐκείνο κερδαλεν ἡγείται, τὴν ἡδονήν*.

821 *ἐν χεροῖν*, not, 'in their embrace,' but, 'by their agency': *Il. 22. 426 ὡς ὄφελεν θανέειν ἐν χερσὶν ἐμῶν*.

822 *ἴ. ἀρ'—ἀρ' οὐχὶ*. Where *ἀρα* is equivalent in *sense* to *ἀρ'* οὐ, this is because it means, 'are you satisfied that it is so?' *i.e.* 'is it not abundantly clear?'

(*Εἰ. 614*). Here, the transition from *ἀρα* to *ἀρ' οὐχὶ* is from bitter irony to despairing earnest.

827 *Πόλυβον*. Wunder and others think this verse spurious. But it is, in fact, of essential moment to the development of the plot. Oedipus fears that he has slain Laius, but does not yet dream that Laius was his father. This verse accentuates the point at which his belief now stands, and so prepares us for the next stage of discovery. A few MSS. give *ἐξέθρεψε καξέφυσε*: but the Homeric *πρότερον ὕστερον* (*Od. 12. 134 θρέψασα τεκούσά τε*) seems out of place here just because it throws a less *natural* emphasis

whom all must repel from their homes! And this—this curse—was laid on me by no mouth but mine own! And I pollute the bed of the slain man with the hands by which he perished. Say, am I vile? Oh, am I not utterly unclean?—seeing that I must be banished, and in banishment see not mine own people, nor set foot in mine own land, or else be joined in wedlock to my mother, and slay my sire, even Polybus, who begat and reared me.

Then would not he speak aright of Oedipus, who judged these things sent by some cruel power above man? Forbid, forbid, ye pure and awful gods, that I should see that day! No, may I be swept from among men, ere I behold myself visited with the brand of such a doom!

CH. To us, indeed, these things, O king, are fraught with fear; yet have hope, until at least thou hast gained full knowledge from him who saw the deed.

OE. Hope, in truth, rests with me thus far alone; I can await the man summoned from the pastures.

IO. And when he has appeared—what wouldst thou have of him?

OE. I will tell thee. If his story be found to tally with thine, I, at least, shall stand clear of disaster.

IO. And what of special note didst thou hear from me?

*μηδ'* is clearly right. The alternatives would be to read *μηστι τοὺς ἐμούς ἰδεῖν*, | *μηστ' ἐμβατεῦεν*, which does not seem Sophoclean, or *μήτε...μήτ'*, supplying *ἔξεστι* (as Elmsley suggested), which is much worse. 827 Wunder, Dindorf, and Nauck reject this verse.—*ἔξέφυσε κάξέθρεψε* L: *ἔξέθρεψε κάξέφυσε* r. 840 *πάθος* MSS.: *ἀγος* has been

on *ἔξέφυσε*.

829 *ἐπ' ἀνδρὶ τῷδε* with *ὀρθοίη λόγον*, speak truly in my case. Isaeus or. 8 § 1 *ἐπὶ τοῖς τοιούτοις, ὧ ἄνδρες, ἀνάγκη ἐστὶ χαλεπῶς φέρειν*, in such cases. II. 19. 181 *σὺ δ' ἔπειτα δικαιότερος καὶ ἐπ' ἄλλῳ* | *ἔσσειαι*, in another's case.

832 *ἔ. τοιάνδε*, not *τοιᾶσδε*: cp. 533.—*κηλῖδα*: cp. *ἀγος* 1426: *O. C.* 1133 *κηλὶς κακῶν*. For *συμφορᾶς*, see on 99.

834 *δ' οὖν*. So where the desponding φύλαξ hopes for the best, Aesch. *Ag.* 34, *γένοιτο δ' οὖν κ.τ.λ.*

835 *τοῦ παρόντος*, imperf. part., = *ἐκείνου δὲ παρῆν*: Dem. or. 19 § 129 *οἱ συμπερσεβέοντες καὶ παρόντες καταμαρτυρήσουσιν*, i. e. *οἱ συνεπερσεβέον καὶ παρήσαν*.

836 *τῆς ἐλπίδος*. The art. is due to the mention of *ἐλπίδα* just before, but its force is not precisely, 'the hope of which you speak.' Rather *ἐλπίδα* is 'some hope,' *τῆς ἐλπίδος* is 'hope' in the abstract:

cp. Dem. or. 19 § 88 *ἡλκα πᾶσιν ἀνθρώποις ἀγαθὰ ἐκ τῆς εἰρήνης γίγνεται*, i. e. 'from peace,' not 'the peace.'

838 *πεφασμένου*, sc. *αὐτοῦ*: gen. absol. *El.* 1344 *τελουμένων εἰποῖμ' ἂν*, when (our plans) are being accomplished.

840 *πάθος*, a calamity,—viz. that of being proved blood-guilty. The conjecture *ἀγος* is specious. But *πάθος* shows a finer touch; it is the euphemism of a shrinking mind (like the phrase *ἦν τι πάθω* for *θάνω*). For perf. with *ἂν* cp. 693.

841 *περισσόν*, more than ordinary, worthy of special note: Her. 2. 32 *τοὺς ἄλλα τε μηχανᾶσθαι...περισσά*, i. e. among other remarkable enterprises: Eur. *Suppl.* 790 *τὸ μὲν γὰρ οὐκ ἡλπιζον ἂν πεπονθῆναι* | *πάθος περισσόν*, *εἰ γάμων ἀπεξύγη*, I had not deemed it a more than common woe. Iocasta is unconscious of any point peculiar to her version, on which a hope could depend: she had reported the story

- ΟΙ. ληστὰς ἔφασκες αὐτὸν ἄνδρας ἐννέπειν  
ὥς νιν κατακτείνειαν. εἰ μὲν οὖν ἔτι  
λέξει τὸν αὐτὸν ἀριθμόν, οὐκ ἐγὼ ἔκτανον· 845  
οὐ γὰρ γένοιτ' ἂν εἷς γε τοῖς πολλοῖς ἴσος·  
εἰ δ' ἄνδρ' ἐν' οἰόζωνον αὐδήσει, σαφῶς  
τοῦτ' ἐστὶν ἤδη τοῦργον εἰς ἐμὲ ῥέπον.
- ΙΟ. ἀλλ' ὥς φανέν γε τοῦπος ᾧδ' ἐπίστασο,  
κοῦκ ἔστιν αὐτῷ τοῦτό γ' ἐκβαλεῖν πάλιν· 850  
πόλις γὰρ ἤκουσ', οὐκ ἐγὼ μόνῃ, τάδε.  
εἰ δ' οὖν τι κάκτρεποιτο τοῦ πρόσθεν λόγου,  
οὔτοι ποτ', ὦναξ, τόν γε Λαῖου φόνον  
φανεῖ δικαίως ὀρθόν, ὃν γε Λοξίας  
διεῖπε χρῆναι παιδὸς ἐξ ἐμοῦ θανεῖν.  
καίτοι νιν οὐ κείνός γ' ὁ δύστηνός ποτε 855  
κατέκταν', ἀλλ' αὐτὸς πάροιθεν ὤλετο.  
ὥστ' οὐχὶ μαντείας γ' ἂν οὔτε τῇδ' ἐγὼ  
βλέψαιμ' ἂν οὔνεκ' οὔτε τῇδ' ἂν ὕστερον.

conjectured by Arndt, Blaydes, and M. Schmidt. **843** L has *κατακτείναιεν*, but the letters *αι* are in an erasure, having been made by an early corrector. Wolff thinks that the 1st hand wrote *κατακτείνων*. As the last *ε* is certainly from the 1st hand, the 1st hand must have written either that or *κατακτείνειεν*, which is in at least one later ms. (Pal.), others having *κατακτείναιεν* (as A), or *κατακτείνειαν*. Most of the recent edd.

of the slaughter in the fewest words, 715—716.

**844** *τὸν αὐτὸν ἀριθμόν*, *i.e.* *πλείους* and not *ἕνα*: or, in the phrase of grammarians, *τὸν πληθυντικὸν* and not *τὸν ἐνικὸν ἀριθμόν*.—*ἴσος*: 'one cannot be made to tally with (cannot be identified with) those many': *τοῖς πολλοῖς*, referring to the plur. *ληστὰς* (842).

**846** *οἰόζωνον*, journeying alone. The peculiarity of the idiom is that the second part of the compound is equivalent to a *separate* epithet for the noun: *i.e.* *οἰόζωνος*, 'with solitary girdle,' signifies, 'alone, and girt up.' *O. C.* 717 *τῶν ἑκατομπύδων Νηρήδων*, not, 'with a hundred feet each,' but, countless, and dancing: *ib.* 17 *πυκνόπτεροι αἰήδονες*, not, thickly-feathered, but, many and winged: *ib.* 1055 *διστόλους ἀδελφάς*, not, 'separately-journeying sisters, but, two sisters, journeying': *Ai.* 390 *δισσάρχας βασιλῆς*, not, diversely-reigning kings, but, two reigning kings: *Eur. Alc.* 905 *κόρος μονόπαις*, not, a youth with one child, but, a youth, his only child: *Phoen.* 683

*διώνυμοι θεαί*, not, goddesses with contrasted names, but, several goddesses, each of whom is invoked. So I understand *Eur. Or.* 1004 *μονόπῳλον Ἄω*, 'Eos who drives her steeds alone' (when moon and stars have disappeared from the sky).

**847** *εἰς ἐμὲ ῥέπον*: as if he were standing beneath the scale in which the evidence against him lies; that scale proves the heavier of the two, and thus descends towards him.

**848** *ἐπίστασο φανέν τοῦπος ᾧδε*, know that the tale was thus set forth: *ἐπίστασο ὥς φανέν τοῦπος ᾧδε*, know that *you may take* the story to *have been* thus set forth: where *ὥς* merely points to the mental attitude which the subject of *ἐπίστασο* is to assume. *Phil.* 567 *ὥς ταῦτ' ἐπίστω δρώμεν*, οὐ μέλλοντ' ἔτι, know that you may assume these things to be a-doing, not delayed: and *ib.* 253, 415: below 956. So with the gen. abs.: *Ai.* 281 *ὥς ᾧδ' ἐχόντων τῶνδ' ἐπίστασθαί σε χρή*, these things being so, you must view them in that belief.

**849** *ἐκβαλεῖν*, repudiate: *Plat. Crito*

OE. Thou wast saying that he spoke of Laïus as slain by robbers. If, then, he still speaks, as before, of several, I was not the slayer: a solitary man could not be held the same with that band. But if he names one lonely wayfarer, then beyond doubt this guilt leans to me.

IO. Nay, be assured that thus, at least, the tale was first told; he cannot revoke that, for the city heard it, not I alone. But even if he should diverge somewhat from his former story, never, king, can he show that the murder of Laïus, at least, is truly square to prophecy; of whom Loxias plainly said that he must die by the hand of my child. Howbeit that poor innocent never slew him, but perished first itself. So henceforth, for what touches divination, I would not look to my right hand or my left.

give κατακτείνειαν. It is perhaps safest to do so, in the absence of better evidence for -αιεν (or -οιεν) than we have in this passage. Yet cp. the inscription in Kaibel's *Epigrammata* (24. 2), ἐχθροὶ στήσαιεν Ζητὶ τρόπαιον ἔδος (date, circ. 400—350 B.C.); to which Meisterhans (*Gramm. der Attischen Inschriften*, p. 75) refers in proof that 'the poets of the 4th cent. B.C. could use, without metrical necessity, the un-Attic forms of the aorist optative.' **851** κάκτρεπτοιο L: καὶ τρέπτοιο γ. **852** τὸν γε L: τόνδε γ:

46 B τοὺς δὲ λόγους οὓς ἐν τῷ ἔμπροσθεν ἔλεγον οὐ δύναμαι νῦν ἐκβαλεῖν.

**851** εἰ κάκτρεπτοιο, if he *should* turn aside: see on 772 καλ...λέξαιμ' ἄν.

**852** τὸν γε Λαῖου φόνον. Iocasta argues: 'Even if he *should* admit that the deed was done by *one* man (a circumstance which would confirm our fears that the deed was yours), at any rate the death of Laïus cannot be shown to have happened as the oracle foretold; for Laïus was to have been killed by my son, who died in infancy. The oracular art having failed in this instance, I refuse to heed Teiresias when he says that you will yet be found guilty of slaying your father Polybus.' Iocasta, bent on cheering Oedipus, merely *alludes* to the possibility of his being indeed the slayer of Laïus (851), and turns to the comforting aspect of the case—viz., the undoubted failure of the oracle, *on any supposition*. This fine and subtle passage is (to my apprehension) utterly defaced by the conjecture σὸν γε Λαῖου φόνον (Bothe), 'it cannot be shown that *your* slaying of Laïus fulfils the oracle.' Herm. reads τόνδε, 'this slaying' (of which you think yourself guilty): but the γε is needed.

**853** δικαίως ὀρθόν, in a just sense correct, i.e. properly fulfilled: for ὀρθόν see 506.—Δοξίας: a surname of the oracular Apollo, popularly connected with λοξός, 'oblique' (akin to λέχ-ριος, *obliquus*,

*luxus*, 'sprained'), as=the giver of *in-direct*, ambiguous responses (λοξὰ καὶ ἐπαμφοτερίζοντα, Lucian *Dial. Deor.* 16): Cornutus 32 λοξῶν δὲ καὶ περισκελῶν ὄντων τῶν χρησμῶν οὓς δίδωσι Δοξίας ὠνόμασαι, and so Lycophron 14. 1467: to this Pacuvius alludes, *Flexa non falsa autumare dictio Delphis solet*. The association of Apollo with Helios suggested to the Stoics that the idea connecting λοξός with Δοξίας might be that of *the ecliptic*: to which it might be replied that the name Δοξίας was older than the knowledge of the fact. It is not etymologically possible to refer Δοξίας to λυκ, *lux*. But phonetic correspondence would justify the connection, suggested by Dr Fennell, with ἀλεξ (Skt. *rak-sh*). Δοξίας and his sister Δοξά (Calim. *Del.* 292) would then be other forms of Phoebus and Artemis ἀλεξητήριος, ἀλεξιμοροί (above, 164), 'defenders.' Iocasta's utterance here is not really inconsistent with her reservation in 712: see note there.

**854** διεῖπε: *expressly* said: cp. διαδέννυμι, to show *clearly* (Her.), διαδηλώ, διαρρήδην, 'in express terms': so above, 394 ἀννγμα...διειπεῖν = 'to declare' (solve) a riddle.

**857** ε. οὔτε τῇδε—οὔτε τῇδε=οὐτ' ἐπὶ τᾷδε οὐτ' ἐπὶ θάτερα, neither to this side nor to that: *Phil.* 204 ἢ που τῇδ' ἢ τῇδε τόπων: *Il.* 12. 237 (Hector to Polyda-

- ΟΙ. καλῶς νομίζεις. ἀλλ' ὁμῶς τὸν ἐργάτην  
πέμψον τινὰ στελοῦντα, μηδὲ τοῦτ' ἀφῆς. 860
- ΙΟ. πέμψω ταχύνασ'· ἀλλ' ἴωμεν ἐς δόμους·  
οὐδὲν γὰρ ἂν πράξαιμ' ἂν ὦν οὐ σοὶ φίλον.

- στρ. α'. ΧΟ. εἴ μοι ξυνείη φέρουντι  
2 μοῖρα τὰν εὐσεπτον ἀγνείαν λόγων  
3 ἔργων τε πάντων, ὦν νόμοι πρόκεινται 865  
4 ὑψίποδες, οὐρανίαν  
5 δι' αἰθέρα τεκνωθέντες, ὦν \*Ολυμπος

mas): τὴν δ' ὁλωνοῖσι τανυπτερύγεσσι  
κελεύεις | πείθεσθαι τῶν οὔτι μετατρέπομ'  
οὐτ' ἀλεγίζω, | εἴτ' ἐπὶ δεξι' ἴωσι πρὸς ἡῶ  
τ' ἡελίον τε, | εἴτ' ἐπ' ἀριστερὰ τοί γε  
ποτὶ ζῶφον ἤρδοντα.—μαντείας γ'...οὐ-  
νεκα, so far as it is concerned: O. C. 22  
χρόνον μὲν οὐνεκ', n.

859 f. καλῶς νομίζεις: he assents, almost mechanically—but his thoughts are intent on sending for the herdsman.—στελοῦντα, 'to summon': στέλλειν='to cause to set out' (by a mandate), hence 'to summon': O. C. 297 σκοπὸς δέ νιν | δς κάμει δεῦρ' ἐπεμπευ ὀχεται στελῶν.—μηδὲ τοῦτ' ἀφῆς, 'and do not neglect this.' With a point after στελοῦντα we could render: 'neglect not even this': but Oed. does not feel, nor feign, indifference.

862 γάρ, since ἴωμεν κ.τ.λ. implies consultation. The doubled ἂν gives emphasis: cp. 139.—ὦν οὐ σοὶ φίλον=τοῦτων ἂ πράξαι οὐ σοὶ φίλον ἐστὶ. Phil. 1227 ἐπράξας ἔργων ποῖον ὦν οὐ σοὶ πρέπον;

863—910 Second στάσιμον. The second ἐπεισόδιον (512—862) has been marked by the overbearing harshness of Oedipus towards Creon; by the rise of a dreadful suspicion that Oedipus is ἀναγνος—blood-guilty for Laius; and by the avowed contempt of Iocasta, not, indeed, for Apollo himself, but for the μαντικὴ of his ministers. These traits furnish the two interwoven themes of the second stasimon: (1) the prayer for purity in word as in deed: (2) the deprecation of that pride which goes before a fall;—whether it be the insolence of the τύραννος, or such intellectual arrogance as Iocasta's speech bewrays (λόγῳ, v. 884). The tone of warning reproof towards Oedipus, while only allusive, is yet in contrast with the firm though anxious sympathy of the former ode, and serves

to attune the feeling of the spectators for the approach of the catastrophe.

1st strophe (863—872). May I ever be pure in word and deed, loyal to the unwritten and eternal laws.

1st antistrophe (873—882). A tyrant's selfish insolence hurls him to ruin. But may the gods prosper all emulous effort for the good of the State.

2nd strophe (883—896). Irreverence in word or deed shall not escape: the wrath of the gods shall find it out.

2nd antistrophe (897—910). Surely the oracles concerning Laius will yet be justified: O Zeus, suffer not Apollo's worship to fail.

863 εἴ μοι ξυνείη μοῖρα φέρουντι is equivalent to εἴθε διατελοίμιν φέρον, the part. implying that the speaker is already mindful of ἀγνεία, and prays that he may continue to be so: whereas εἴ μοι ξυνείη μοῖρα φέρειν would have been equivalent to εἴθε μοι γένοιτο φέρειν, an aspiration towards ἀγνεία as not yet attained. Though μοῖρα is not expressly personified (cp. Pind. Pyth. 3. 84 τὴν δὲ μοῖρ' εὐδαιμονίας ἔπειται), the conception of it is so far personal that ξυνείη ('be with') is tinged with the associations of ξυνειδείη ('be witness to'), and thus softens any boldness in the use of the participle; a use which, in principle, is identical with the use after such verbs as διατελῶ, τυγχάνω, λανθάνω. φέρουντι (=φερομένῳ, see on 590)...ἀγνείαν, winning purity, regarded as a precious κτήμα (Ant. 150): cp. 1190 πλέον τῆς εὐδαιμονίας φέρεi: El. 968 εὐσέβειαν...οὔσει (will win the praise of piety): Eur. Or. 158 ὑπνοῦ...φερομένῳ χαράν.—Others take φέρουντι as 'bearing about with me' (or 'within me'). Cp. Ant. 1090 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἣ νῦν φέρεi (where it=τρέφειν in 1089): Tr. 108 εὐμαστον δέιμα φέρουσιν

OE. Thou judgest well. But nevertheless send some one to fetch the peasant, and neglect not this matter.

IO. I will send without delay. But let us come into the house: nothing will I do save at thy good pleasure.

CH. May destiny still find me winning the praise of reverent purity in all words and deeds sanctioned by those laws of range sublime, called into life throughout the high clear heaven, whose father is Olympus<sup>1st strophe.</sup>

(where Casaubon *τρέφουσιν*, as Blaydes *τρέφοντι* here). This may be right: but the use here, at least, would be bold; and I still incline to the former view.

864 *εὐσεπτον*, active, 'reverent,' only here: so 890 *τῶν ἀσεπτῶν*, also act., 'irreverent deeds,' as in Eur. *Helen.* 542 *Πρωτέως ἀσεπτῶν παιδός*, impious, unholy: see on 515.

865 *ὧν νόμοι πρόκεινται ὑψηλῶν*, 'for which (enjoining which) laws have been set forth, moving on high,'—having their sphere and range in the world of eternal truths: *ὑψηλῶδες* being equiv. to *ὑψηλοὶ* καὶ *ὑψοῦ πατοῦντες*: see on *οἰδῶνον* 846, and contrast *χθονοστιβή* 301. The metaphor in *νόμοι* was less trite for a Greek of the age of Sophocles than for us: cp. Plat. *Legg.* 793 A *τὰ καλούμενα ὑπὸ τῶν πολλῶν ἀγραφα νόμιμα*—οὔτε νόμους δεῖ προσαγορεύειν αὐτὰ οὔτε ἀρρητὰ εἶναι.—*πρόκεινται* (Thuc. 3. 45 *ἐν οὖν ταῖς πόλεσι πολλῶν θανάτων ζημία πρόκειται*) strengthens the metaphor: Xen. *Mem.* 4. 4. 21 *δικὴν γέ τοι διδῶσιν οἱ παραβαίνοντες τοὺς ὑπὸ τῶν θεῶν κειμένους νόμους, ἣν οὐδενὶ τρόπῳ δυνατόν ἀνθρώπῳ διαφυγεῖν, ὥσπερ τοὺς ὑπ' ἀνθρώπων κειμένους νόμους ἐνιοὶ διαφεύγουσι τὸ δικὴν διδόναι*: where Socrates speaks of the *ἀγραφοὶ νόμοι* which are *ἐν πάσῃ χώρᾳ κατὰ ταῦτα νομιζόμενοι*,—as to revere the gods and honour parents. Arist. *Rhet.* 1. 13. 2: 'I consider law (*νόμον*) as particular (*ἰδίον*) or universal (*κοινόν*), the particular law being that which each community defines in respect to itself,—a law partly written, partly unwritten [as consisting in local custom]; the universal law being that of nature (*τὸν κατὰ φύσιν*). For there is a certain natural and universal right and wrong which all men divine (*μαντεύονται*), even if they have no intercourse or covenant with each other; as the Antigone of Sophocles is found saying that, notwithstanding the interdict, it is right to bury Polyneices'

(*Ant.* 454, where she appeals to the *ἀγραπτα κάσφαλῇ θεῶν νόμιμα*). Cp. Cope's Introd. to Arist. *Rhet.* p. 239.

866 *οὐρανὸν δι' αἰθέρα τεκνωθέντες*, called into a life that permeates the heavenly ether (the highest heaven): the metaphor of *τεκνωθέντες* being qualified by its meaning in this particular application to *νόμοι*, viz. that they are *revealed as operative*; which allows the poet to indicate the sphere throughout which they operate by *δι' αἰθέρα*, instead of the verbally appropriate *ἐν αἰθέρι*: much as if he had said *δι' αἰθέρα ἐνεργοὶ ἀναφανέντες*. So, again, when he calls *Olympus*, not *Zeus*, their *πατήρ*, the metaphor is half-fused with the direct notion of 'source.' Cp. Arist. *Rhet.* 1. 13. 2 quoted on 865, which continues (illustrating *τὸ φύσει δίκαιον*): καὶ ὡς Ἐμπεδοκλῆς λέγει περὶ τοῦ μὴ κτείνεω τὸ *ἐμψυχον* τοῦτο γὰρ οὐ τισὶ μὲν δίκαιον τισὶ δ' οὐ δίκαιον, Ἀλλὰ τὸ μὲν πάντων νόμιμον διὰ τ' εὐνυμέδοντος | αἰθέρος ἥνεκός τεταται διὰ τ' ἀπλέτου αὐ γῆς (so Scaliger rightly amended *αἰγῆς*: Emped. 438): where the special reference of Empedocles is to a principle of life common to gods, men, and irrational animals (*πνεῦμα τὸ διὰ παντὸς τοῦ κόσμου διήκον ψυχῆς τρέπον*, Sextus Emp. *Adv. Math.* 9. 127: cp. Cope ad loc.).—*αἰθέρα*: *Il.* 16. 364 *ὡς δ' ὅτ' ἀπ' Οὐλύμπου νέφος ἔρχεται οὐρανὸν εἰσω* | *αἰθέρος ἐκ δλης*: where, Olympus being the mountain, the *οὐρανός* is above the *αἰθήρ*, since *ἐξ αἰθέρος* could not = *ἐξ αἰθρας*, after clear weather: and so *Il.* 2. 458 *δι' αἰθέρος οὐρανὸν ἵκει*: *Il.* 19. 351 *οὐρανοῦ ἐκκατέπαλτο δι' αἰθέρος*: cp. *Ant.* 420. Here *οὐρανὸν αἰθέρα* = the highest heaven.

867 Ὀλύμπος: not the mountain, as in the *Iliad*, but, as in the *Odyssey* (6. 42), the bright supernal abode of the gods: and so = the sky itself: *O. C.* 1654 *γῆν τε προσκυνοῦνθ' ὁμοῦ* | καὶ τὸν θεῶν Ὀλύμπου.

- 6 πατήρ μόνος, οὐδέ νιν  
 7 θνατὰ φύσιν ἀνέρων  
 8 ἔτικτεν, οὐδὲ μὴ ποτε λάθα κατακοιμάσῃ. 870  
 9 μέγας ἐν τούτοις θεός, οὐδὲ γηράσκει.

- ἀντ. α'. ὕβρις φυτεύει τύραννον. 873  
 2 ὕβρις, εἰ πολλῶν ὑπερπλησθῇ μάταν,  
 3 ἃ μὴ 'πίκαιρα μηδὲ συμφέροντα, 875  
 4 ἀκρότατα \*γεῖσ' ἀναβάσ'  
 5 \*ἀποτμοτάταν ὥρουσεν εἰς ἀνάγκαν,  
 6 ἐνθ' οὐ ποδὶ χρησίμῳ  
 7 χρῆται. τὸ καλῶς δ' ἔχον  
 8 πόλει πάλαισμα μήποτε λῦσαι θεὸν αἰτοῦμαι. 880  
 9 θεὸν οὐ λήξω ποτὲ προστάταν ἰσχων.

σὸν γε Bothe.

870 οὐδὲ μὴν ποτε λάθραι (the *ρ* almost erased) κατακοιμάσῃ L. Most of the later MSS. (as A) have λάθα, and κατακοιμάσει: some have μὴν, others μὴ (as E). Elmsley has been followed by a majority of edd. in giving μήποτε...κατακοι-

870 ἔτικτεν, 'was their parent,' sometimes used instead of ἔτεκε where the stress is not so much on the fact of the birth as on the parentage, 1099, *O. C.* 982, fr. 501: Pind. *P.* 9. 15 ἐν ποτε = Naïs... ἔτικτεν. (It would be prosaic to render, 'brought forth successively,'—developed.)

οὐδὲ μὴ ποτε κατακοιμάσῃ. I formerly gave οὐδὲ μάν ποτε κατακοιμάσει, 'regarding L's μὴν as more significant than its κατακοιμάσει. But I now think that the probabilities are stronger for μὴν having come from μὴ. In point of fitness, the readings are here equal. οὐ μὴ expresses conviction: Plat. *Phaedo* 105 D οὐκοῦν ἡ ψυχὴ τὸ ἐναντίον ᾧ αὐτῇ ἐπιφέρει αἶε' οὐ μὴ ποτε δέξεται, ὡς ἐκ τῶν πρόσθεν ὠμολόγηται;

871 μέγας ἐν τούτοις θεός: the divine virtue inherent in them is strong and un-failing. θεός without art., as 880: *O. C.* 1694 τὸ φέρον ἐκ θεοῦ. For this use of the word, to express an indwelling power; cp. Eur. fr. inc. 1007 ὁ νοῦς γὰρ ἡμῖν ἐστὶν ἐν ἐκαστῷ θεός.

873 ὕβρις. The tone of Oedipus towards Creon (esp. 618—672) suggests the strain of warning rebuke. Aeschylus, with more elaborate imagery, makes ὕβρις the daughter of δυσσεβία and the parent of a νέα ὕβρις which in turn begets κόρος and θράσος (*Ag.* 764).—τύραννον,

here not 'a prince,'—nor even, in the normal Greek sense, an unconstitutionally absolute ruler (bad or good),—but, in our sense, 'a tyrant': cp. Plat. *Pol.* 301 C δταν μήτε κατὰ νόμους μήτε κατὰ ἔθῃ πράττη τις εἰς ἀρχων, προσποιῆται δὲ ὥσπερ ὁ ἐπιστήμων ὡς ἀρα παρὰ τὰ γεγραμμένα τὸ γε βέλτιστον ποιητέον, ἢ δὲ τις ἐπιθυμία καὶ ἀγνοία τούτου τοῦ μισήματος ἡγουμένη, μὴν οὐ τότε τὸν τοιοῦτον ἕκαστον τύραννον κλητέον; *Rep.* 573 B ἀρ' οὐν...καὶ τὸ πάλαι διὰ τὸ τοιοῦτον τύραννος δ' ἔρως λέγεται;

874 f. εἰ...ὑπερπλησθῇ: Plat. *Rep.* 573 C τυραννικὸς δὲ...ἀνὴρ ἀκριβῶς γίγνεται, δταν ἡ φύσις ἡ ἐπιτηδεύμασιν ἡ ἀμφοτέροις μεθυστικὸς τε καὶ ἐρωτικὸς καὶ μελαγχολικὸς γέννηται. For εἰ with subj., see on 198.—ἃ μὴ: the generic μὴ (such wealth as is not meet): cp. 397 n.

876 The reading of all the MSS., ἀκροτάταν εἰσαναβάσ', is accounted for by Wolff's emendation, which I have now received, ἀκρότατα γεῖσ' ἀναβάσ'. The change of γ into ν was very easy for cursive minuscule; while on the other hand the presence of ἀνάγκαν in the next verse is not enough to explain the change of an original ἀκρότατον into the unmetrical ἀκροτάταν.—γείσα, the coping of a wall: cp. Eur. *Phoen.* 1180 (of Capaneus) ἥδη

alone; their parent was no race of mortal men, no, nor shall oblivion ever lay them to sleep; the god is mighty in them, and he grows not old.

Insolence breeds the tyrant; Insolence, once vainly surfeited on wealth that is not meet nor good for it, when it hath scaled the topmost ramparts, is hurled to a dire doom, wherein no service of the feet can serve. But I pray that the god never quell such rivalry as benefits the State; the god will I ever hold for our protector.

1st anti-strophe.

μήση. **876 f.** ἀκροτάταν εἰσαναβᾶσ' ἀπότομον | ὥρουσεν εἰς ἀνάγκαν L. All MSS. have ἀκροτάταν. Instead of ἀπότομον, A has ἀποτομον, with o written above.—ἀκροτάτα

δ' ὑπερβαίνοντα γεῖσα τειχέων | βάλλει κεραυνῷ Ζεὺς νιν (as *Ani.* 131, of the same, βαλβίδων | ἐπ' ἄκρων ἤδη | νίκην ὀρμώντ' ἀλαλάσαι). So here the ὕβρις is hurled down, Capaneus-like, at the crowning moment of wicked triumph. In Eur. *Suppl.* 728 there is a similar image of insolent ambition hurled down, as from the topmost round of a scaling-ladder: ὕβριστην λαόν, ὃς πρᾶσσω καλῶς | εἰς ἄκρα βῆναι κλιμάκων ἐνήλατα | ζητῶν ἀπώλεσ' ὄλβον.

**877** With the MS. ἀπότομον ὥρουσεν εἰς ἀνάγκαν, there is a defect of ~ or —. Reading ἀκροτάτον in 876, Arndt supplies αἶπος before ἀπότομον, as I formerly supplied ἄκρον in the same place: E. L. Lushington thought of ὄρος to follow ἀπότομον: Campbell reads ἐξώρουσεν. But none of these remedies, nor any other of a like kind, is satisfactory, or very probable. I now agree with Wecklein in preferring Schnelle's ἀποτομῳτάταν for ἀπότομον. This is metrically exact (=867 δι' αἰθέρα τεκν-), and removes the necessity for any conjectural supplement. (The superlative of ἀποτομος occurs *Od.* 2. 219.) —ὥρουσεν, gnomic aor. (cp. *O. C.* 1215 κατέθεντο).—ἀνάγκαν, a constraining doom from the gods: Eur. *Ph.* 1000 εἰς ἀνάγκην δαιμόνων ἀφικμένοι. Cp. Plat. *Legg.* 716 A ὁ δέ τις ἐξαρθεὶς ὑπὸ μεγαλαυχίας ἢ χρημάτων ἐπαυράμενος ἢ τιμαῖς ἢ καὶ σώματος εὐμορφίᾳ, ἅμα νεότητι καὶ ἀνολίᾳ φλέγεται τὴν ψυχὴν μεθ' ὕβρεως... μετὰ δὲ χρόνον οὐ πολλὸν ὑποσχῶν τιμωρίαν τῇ δίκῃ ἐαυτὸν τε καὶ οἶκον καὶ πόλιν ἄρδην ἀνάστατος ἐποίησε.

**878** χρησίζω... χορήται: where it does not use the foot to any purpose; i.e. the leap is to headlong destruction; it is not one in which the feet can anywhere find a

safe landing-place. For the paronomasia cp. Pind. *P.* 2. 78 κερδοὶ δὲ τί μᾶλα τοῦτο κερδαλέον τελέθει; 'but for the creature named of gain,' (the fox) 'what so gainful is there here?'

**879** τὸ καλῶς δ' ἔχον: but I ask that the god never do away with, abolish, that struggle which is advantageous for the city,—i.e. the contest in which citizen vies with citizen who shall most serve the State. The words imply a recognition of the προθυμία which Oed. had so long shown in the service of Thebes: cp. 48, 93, 247.

**880** πάλαισμα: cp. Isocr. *Ep.* 7 § 7 τοῖς καλῶς τὰς πόλεις τὰς αὐτῶν διοικοῦσιν ἀμιλλητέον καὶ πειρατέον διενεγκεῖν αὐτῶν. Plut. *Mor.* 820 c ὥσπερ οὐκ ἀργυρίτην οὐδὲ δωρίτην ἀγῶνα πολιτείας ἀγωνιζομένοις (the emulous service of the State), ἀλλὰ ἱερὸν ὡς ἀληθῶς καὶ στεφανίτην (like the contests in the great games).

**882 f.** προστάταν: defender, champion: not in the semi-technical sense of 'patron,' as in 411.—ὑπέροπτα, adverbial neut. of ὑπέροπτος [not ὑπερόπτα, epic nom. for ὑπερόπτης, like ἱππότα]: cp. *O. C.* 1695 οὗτοι κατὰμεμπ' ἔβητον, ye have fared not amiss. *Il.* 17. 75 ἀκίχητα διώκων | ἵππους: Eur. *Suppl.* 770 ἄκραντ' ὀδύρει: *Ph.* 1739 ἀπειμ... ἀπαρθένευτ' ἄλωμένα: *Ion* 255 ἀνερεύνητα δυσθυμεῖ (hast griefs which I may not explore).—χερσίν, in contrast with λόγῳ, merely=ἐργῳς, not 'deeds of violence': cp. Eur. *Ph.* 312 πῶς... | καὶ χερσὶ καὶ λόγοισι... | περιχορεύουσα τέρψιν... λάβω, find joy in deed and word of circling dance, i.e. in linking of the hands and in song: cp. 864.

- στρ. β'. εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται, 883  
 2 Δίκας ἀφόβητος, οὐδὲ 885  
 3 δαιμόνων ἔδη σέβων,  
 4 κακά νιν ἔλοιτο μοῖρα,  
 5 δυσπότημον χάριν χλιδᾶς,  
 6 εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως  
 7 καὶ τῶν ἀσέπτων ἔρξεται, 890  
 8 ἢ τῶν ἀθίκτων \*θίξεται ματάζων.  
 9 τίς ἔτι ποτ' ἐν τοῖσδ' ἀνὴρ \*θεῶν βέλη  
 10 \*εὐξεται ψυχᾶς ἀμύνειν;

γεῖσ' ἀναβάσ' Wolff; ἀπομοτάταν (for ἀπότομον) Schnelle. See comment. 890 ἔρξεται L. The scribe had begun to write χ as the third letter, but corrected it to ξ. The later MSS. have the same word, with variations of breathing. 891 ἔξεται MSS. In L the breathing has been added (or retouched) by the first corrector. θίξεται Blaydes. (The mode of writing ἔξεται in L, where the first ε is large, suggests the ease

885 Δίκας ἀφόβητος, not fearing Justice: cp. 969 ἀψαντος ἔγχους, not touching a spear. The act. sense is preferable only because class. Greek says φοβηθεὶς τὴν δίκην, not φοβηθεὶς ὑπὸ τῆς δίκης: the form of the adj. would warrant a pass. sense: cp. Tr. 685 ἀκτίνο...ἀθικτον. With ἀφοβος (Ai. 366) ἀφόβητος cp. ἀταρβής (Tr. 23) ἀτάρβητος (Ai. 197).

886 ἔδη, images of gods, whether sitting or standing; but always with the added notion that they are placed in a temple or holy place as objects of worship. Timaeus p. 93 ἔδος· τὸ ἀγαλμα καὶ ὁ τόπος ἐν ᾧ ἱδρύται: where τόπος prob. denotes the small shrine in which an image might stand. Dionys. Hal. 1. 47 uses ἔδη to render *penates*. Liddell and Scott s.v. cite the following as places in which ἔδος 'may be a temple': but in all of them it must mean *image*. Isocr. or. 15 § 2 Φειδίαν τὸν τὸ τῆς Ἀθηνᾶς ἔδος ἐργασάμενον, i.e. the chryselephantine Athena Parthenos; cp. Plut. Per. 13 ὁ δὲ Φειδίας εἰργάζετο μὲν τῆς θεοῦ τὸ χρυσοῦν ἔδος Xen. Hellen. 1. 4. 12 Παντῆρια ἦγεν ἢ πόλιν, τοῦ ἔδους κατακαλυμμένου τῆς Ἀθηνᾶς: i.e. the ἀρχαῖον βρέτας of Athena Polias in the Erechtheum was veiled in sign of mourning (the death of Aglauros being commemorated at the festival of the Plunteria). Paus. 8. 46. 2 φαίνεται δὲ οὐκ ἄρξας ὁ Ἀθγονστος ἀναθήματα καὶ ἔδη θεῶν ἀπάγεσθαι παρὰ τῶν κρατηθέντων (i.e. carry off to Italy): where ἀναθήματα are dedi-

cated objects generally, ἔδη images worshipped in temples. Is Sophocles glancing here at the mutilators of the Hermae in 415 B.C., and especially at Alcibiades? We can hardly say more than this:—(1) There is no positive probability as to the date of the play which can be set against such a view. (2) The language suits it,—nay, might well suggest it; nor does it matter that the Ἑρμαί, though ἀναθήματα (Andoc. De Myst. § 34), were not properly ἔδη. (3) It cannot be assumed that the dramatic art of Sophocles would exclude such a reference. Direct contemporary allusion is, indeed, uncongenial to it. But a light touch like this—especially in a choral ode—might fitly strike a chord of contemporary feeling in unison with the emotion stirred by the drama itself. I do not see how to affirm or to deny that such a suggestion was meant here. (Cp. O. C. 1537 n.)

888 δυσπότημον, miserably perverse: Ant. 1025 οὐκέτ' ἔστ'... | ἀβουλος οὐτ' ἀνολβος.

890 τῶν ἀσέπτων: see on 864.—ἔρξεται, keep himself from: O. C. 836 εἰργον, 'stand back': Her. 7. 197 ὡς κατὰ τὸ ἄλσος ἐγένετο, αὐτὸς τε ἔργετο αὐτοῦ καὶ τῇ στρατῇ πάσῃ παρήγγειλε. Plat. Legg. 838 A ὡς εὖ τε καὶ ἀκριβῶς εἰργονται τῆς τῶν καλῶν ξυνουσίας. As to the form, Her. has ἔργω or ἐέργω: in Attic the MSS. give Aesch. Eum. 566 κατεργαθοῦ: Soph. Ai. 593 ξυνέρξετε: Thuc. 5. 11 περιέρξαντες (so the best MSS., and Classen): Plat.

But if any man walks haughtily in deed or word, with no<sup>2nd</sup> fear of Justice, no reverence for the images of gods, may an evil<sup>strophe</sup> doom seize him for his ill-starred pride, if he will not win his vantage fairly, nor keep him from unholy deeds, but must lay profaning hands on sanctities.

Where such things are, what mortal shall boast any more that he can ward the arrows of the gods from his life?

with which *θῆξ* might have become *ξῆ*.)—*ματάζων* L., *ματάζων* x. **892 f.** *τίς ἐτι* (*sic*) *ποτ' ἐν τοῖσδ' ἀνὴρ* | *θυμῷ βέλη ἐρῆται* (*sic*) | *ψυχᾶς ἀμύνειν* L. The later MSS. have in some cases *θυμῷ* or *θυμοῦ*: a few have *ἐν τοῖτοῖς* (as E), or *αὐτοῖς* (B), for *ἐν τοῖσδ'*.—For *θυμῷ*, Hermann restored *θεῶν*: for *ἐρῆται*, Musgrave *εὐξεται*.

*Gorg.* 461 D *καθέρξης* (so Stallb. and Herm., with MSS.): *Rep.* 461 B *ἐνέρξαντος*: *Pol.* 285 B *ἐρξας*. So far as the MSS. warrant a conclusion, Attic seems to have admitted *ἐρ-* instead of *εἰρ-* in the forms with *ξ*. The smooth breathing is right here, even if we admit a normal distinction between *εἶργω* 'to shut out' and *εἶργω* 'to shut in.'

**891 θῆξεται.** This conjecture of Blaydes seems to me certain. The form occurs Eur. *Hippol.* 1086 *κλαίων τις αὐτῶν ἀρ' ἐμοῦ γε θῆξεται*: *Her.* 652 *εἰ δὲ τῶνδε προσθίξει χερσὶ*. Hesych. has *θῆξεσθαι*. L has *ἐξεται* with no breathing. Soph. could not conceivably have used such a phrase as *ἐχεσθαι τῶν ἀδικτῶν*, to cling to things which should not even be touched. He himself shows the proper use of *ἐχεσθαι* in fr. 327 *τοῦ γε κερδαίνειν ὅμως | ἀπρίξ ἐχονται*, 'still they cling tooth and nail to gain': fr. 26 *τὰ μὲν | δίκαι' ἐπαίνει τοῦ δὲ κερδαίνειν ἔχον*. Some explain *ἐξεται* as 'abstain': *Od.* 4. 422 *σχέσθαι τε βίης λίσσαι τε γέροντα*: *Her.* 6. 85 *ἔσχοντο τῆς ἀγωγῆς*. To this there are two objections, both insuperable: (1) the disjunctive *ἢ*,—with which the sense ought to be, 'unless he gain &c.... or else abstain': (2) *ματάζων*, which could not be added to *ἐξεται* as if this were *παύεται*.—*ματάζων*, acting with rash folly: *Her.* 2. 162 *ἀπεματαῖσε*, behaved in an unseemly manner: *Aesch. Ag.* 995 *σπλάγχχνα δ' οὐτι ματάζει*, my heart does not vainly forebode. The reason for writing *ματάζων*, not *ματάζων*, is that the form *ματαῖζω* is well attested (*Her.*, *Josephus*, *Hesych.*, *Herodian*): while there is no similar evidence for *ματάζω*, though the latter form *might* have existed, being related to a stem *ματα* (*μάτη*) as *δικαῖ-ω* to *δικα* (*δίκη*).

**892 τίς ἐτι ποτ'...ἀμύνειν;** Amid

such things (if such deeds prevail), who shall any longer vaunt that he wards off from his life the shafts of the gods? The pres. *ἀμύνειν*, not fut. *ἀμύνειν*, because the shafts are imagined as already assailing him, *ἐν τοῖσδ'*: 1319: *Ant.* 38 *εἰ τὰδ' ἐν τοῖτοῖς*.

**893 θεῶν βέλη.** The MSS. have *θυμῷ*, *θυμοῦ* or *θυμῷ*: in A over *θυμῷ* *βέλη* is written *τὴν θέλειν δίκην*. This points to the true sense, though it does not necessarily presuppose the true reading. The phrase *θυμοῦ βέλη*, 'arrows of anger,' could mean, 'taunts hurled by an angry man'; but, *alone*, could not mean, 'the arrows of the divine wrath.' The readings of the MSS. might have arisen either through the ν of *θεῶν* being written, as it often is, in a form resembling μ, and ω having then been transposed (so that *θυμῷ* would have arisen before *θυμῷ*); or from a gloss *θυμοῦ* on *ψυχᾶς*. For *βέλη* cp. *Plat. Legg.* 873 E *πλὴν ὅσα κεραυνὸς ἢ τι παρὰ θεοῦ τοιοῦτον βέλος ἴον*.

**894 εὐξεται.** This conject. of Musgrave (which Blaydes adopts) involves only the change of one letter from *ἐρῆται*: and nothing would have been more likely than a change of *εὐξεται* into *ἐρῆται* if the scribe's eye or thought had wandered to *ἐρῆται* in 890, especially since the latter is not obviously unsuited to the general sense. But *ἐρῆται* here is impossible. For (1) we cannot render: 'will keep off the shafts from himself, so as to ward them from his life': this would be intolerable. Nor (2), with Elmsley: 'who will abstain from warding off the shafts of the soul (the stings of conscience, *ψυχᾶς βέλη*) from his mind (*θυμοῦ*)?' i.e. who will not become reckless? This most assuredly is not Greek. *εὐξεται*, on the other hand, gives just the right

- 11 εἰ γὰρ αἰ τοιαῖδε πράξεις τίμιαί,  
12 τί δέῃ με χορεύειν;

895

- ἀντ. β'. οὐκέτι τὸν ἄθικτον εἴμι γὰς ἐπ' ὀμφαλὸν σέβων,  
2 οὐδ' ἐς τὸν Ἀβαῖσι ναόν,  
3 οὐδὲ τὰν Ὀλυμπίαν, 900  
4 εἰ μὴ τάδε χειρόδεικτα  
5 πᾶσιν ἀρμόσει βροτοῖς.  
6 ἀλλ', ὦ κρατύνων, εἵπερ ὄρθ' ἀκούεις,  
7 Ζεῦ, πάντ' ἀνάσσω, μὴ λάθοι  
8 σέ τάν τε σὰν ἀθάνατον αἰὲν ἀρχάν. 905  
9 φθίνοντα γὰρ Λαῖου <παλαίφατα>  
10 θέσφατ' ἐξαιρούσιν ἤδη,  
11 κούδαμου τιμαῖς Ἀπόλλων ἐμφανής·  
12 ἔρρει δὲ τὰ θεῖα. 910

**896** After χορεύειν, L has in the same verse *πονέειν ἢ τοῖς θεοῖς*. These words are found in at least four other MSS.,—Pal., M (as corrected), M<sup>2</sup>, M<sup>3</sup>: being a corruption of a gloss, *πανηγυρίζειν τοῖς θεοῖς*, found in the Trin. and other MSS. (Campbell, 1. xxvii). Dr E. M. Thompson points out that this corruption, hardly possible in uncial writing, would have been comparatively easy in minuscule, and regards it as indicating that the archetype of L was a minuscule MS. (Introd. to Facsimile, p. 8.) **899** Ἀβαῖσι] Erfurdt wrote Ἀβαισι, on the authority of Arcadius (104. 11). Eustathius knew both modes of writing it (on *Il.* 1. 536, p. 279. 1). **903** ὄρθον L, ὄρθ' ι.

sense: 'If justice and religion are trampled under foot, can any man dare to boast that he will escape the divine wrath?'

**896** χορεύειν. The words *πονέειν ἢ τοῖς θεοῖς* added in a few MSS. (including L) have plainly arisen from a contracted writing of *πανηγυρίζειν τοῖς θεοῖς* which occurs in a few others. This gloss correctly represents the general notion of *χορεύειν*, as referring to the *χοροί* connected with the cult of Dionysus, Apollo and other gods. The *χορός* was an element so essential and characteristic that, in a Greek mouth, the question *τί δέῃ με χορεύειν*; would import, 'why maintain the solemn rites of public worship?' Cp. Polybius 4. 20 (speaking of the youth of Arcadia) *μετὰ δὲ ταῦτα τοὺς Φιλοξένου καὶ Τιμοθέου νόμους μανθάνοντες* (learning the music of those masters) *πολλὴ φιλοτιμία χορεύουσι κατ' ἐνιαυτὸν τοῖς Διονυσιακοῖς αὐληταῖς ἐν τοῖς θεάτροις, οἱ μὲν παῖδες τοὺς παιδικούς ἀγῶνας, οἱ δὲ νεανίσκοι τοὺς τῶν ἀνδρῶν λεγόμενους*. Eur.

*Bacch.* 181 δέῃ...Διόνυσον...ὅσον καθ' ἡμᾶς δυνατὸν αὐξέσθαι μέγαν· | ποῖ δέῃ χορεύειν, ποῖ καθιστάναί πίδα, | καὶ κράτα σείσαι πολὺν; ἐξηγοῦ σύ μοι | γέρον γέροντι, Τειρεσία. The Theban elders need not, then, be regarded as momentarily forgetting their dramatic part. Cp. 1095 *χορεύεσθαι*.

**897** ἄθικτον: cp. the story of the Persian attack on Delphi in 480 B.C. being repulsed by the god, who would not suffer his priests to remove the treasures, *φὰς αὐτὸς ἱκανὸς εἶναι τῶν ἐσωτῶν προκατήσθαι*, Her. 8. 36.—ὀμφαλόν: see on 480.

**899** τὸν Ἀβαῖσι ναόν. The site of Abae, not far N. of the modern village of Exarcho, was on a hill in the north-west of Phocis, between Lake Copais and Elateia, and near the frontier of the Opuntian Locrians. Her. 8. 33 *ἐνθα ἦν ἱερὸν Ἀπόλλωνος πλούσιον, θησαυροῖσι τε καὶ ἀναθήμασι πολλοῖσι κατεσκευασμένον· ἦν δὲ καὶ τότε καὶ νῦν ἐστὶ χρηστήριον αὐτόθι· καὶ τοῦτο τὸ ἱερὸν συλίσαντες ἐνέπηρ-*

Nay, if such deeds are in honour, wherefore should we join in the sacred dance?

No more will I go reverently to earth's central and inviolate shrine, no more to Abae's temple or Olympia, if these oracles fit not the issue, so that all men shall point at them with the finger. Nay, king,—if thou art rightly called,—Zeus all-ruling, may it not escape thee and thine ever-deathless power!

The old prophecies concerning Laius are fading; already men are setting them at nought, and nowhere is Apollo glorified with honours; the worship of the gods is perishing.

904 πάντ' ἀνάσσω] πάντα λεύσσω B. Arnold.—λάθοι L: λάθη r: λάθη Brunck. 906 φθίνοντα γὰρ λαῖον ἄ θεσφατ' L: the three dots meaning that παλαιὰ (written in the margin by a later hand) was to be inserted there. (Most of the later MSS. have φθίνοντα γὰρ λαῖον παλαιὰ θεσφατ': a few place παλαιὰ before λαῖον or after θεσφατα.) —παλαιάφατα is the conjecture of Arndt, and of Linwood (who prefixes τὰ τοῖς Δαῖον, reading ὦν τοῖσδ' for ἐν τοῖσδ' in 892). Schneidewin supplied Πυθόχρηστα before

σαν (the Persians in 480 B.C.). Hadrian built a small temple beside the ancient ἱερόν, Paus. 10. 35. 3.

900 τὰν Ὀλυμπίαν, called by Pindar δέσποινα ἀλαθείας (Ol. 8. 2), because divination by burnt offerings (μαντική δι' ἐμπύρων) was there practised on the altar of Zeus by the Iamidae, hereditary μάντις (Her. 9. 33): Pind. Ol. 6. 70 Ζηνὸς ἐπ' ἀκροτάτῳ βωμῷ... χρηστήριον θέσθαι κέλευσεν (Apollo): | ἐξ οὗ πολὺ κλείον καθ' Ἑλλάνας γένος Ἰαμίδαν.

901 εἰ μὴ τὰδε ἀρμόσει, if these things (the prophecy that Laius should be slain by his son, and its fulfilment) do not come right (fit each other), χειροδευκτα πᾶσιν βροτοῖς, so as to be signal examples for all men. Cp. Ant. 1318 τὰδ' οὐκ ἐπ' ἄλλον βροτῶν | ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας, can never be adjusted to another,—be rightly charged on him. Prof. Campbell cites Plat. Soph. 262 C πρὶν ἂν τις τοῖς δνόμασι τὰ ῥήματα κεράσῃ. τότε δ' ἤρμωσε τε, κ.τ.λ., where I should suppose ἤρμωσε to be transitive: ἤρμωσε τις τοῖς δνόμασι τὰ ῥήματα: if so, it is not parallel. χειροδ. only here.

903 ἀκούεις, audis, alluding chiefly to the title Ζεὺς βασιλεύς, Xen. Anab. 3. 1. 12; under which, after the victory at Leuctra in 371 B.C., he was honoured with a special festival at Lebadeia in Boeotia, Diod. 15. 53.

904 The subject to λάθοι is not definitely τὰδε (902), but rather a motion to be inferred from the whole preceding

sentence,—‘the vindication of thy word,’ Elms. cp. Eur. Med. 332 Ζεῦ, μὴ λάθοι σε τῶνδ' ὅς αἴτιος κακῶν.

906 After φθίνοντα γὰρ Δαῖον we require a metrical equivalent for θεῶν βέλη in 893. The παλαιὰ in the marg. of L and in the text of other MSS. favours παλαιάφατα, proposed by Linwood and Arndt, which suits φθίνοντα: cp. 561. Schneidewin conj. Πυθόχρηστα Δαῖον. Δαῖον, object. gen.: cp. Thuc. 1. 140 τὸ τῶν Μεγαρέων ψήφισμα (about them).

908 ἐξαιρούσιν, are putting out of account. This bold use comes, I think, not from the sense of *destroying* (Xen. Hellen. 2. 2. 19 μὴ σπένδεσθαι Ἀθηναίους ἄλλ' ἐξαιρεῖν), but from that of *setting aside, excluding* from consideration: Plat. Soph. 249 B τούτῳ τῷ λόγῳ ταῦτόν τοῦτο ἐκ τῶν ὄντων ἐξαιρήσομεν, ‘by this reasoning we shall strike this same thing out of the list of things which exist.’ Cp. Theaet. 162 D θεοὺς... οὓς ἐγὼ ἐκ τε τοῦ λέγειν καὶ τοῦ γράφειν περὶ αὐτῶν, ὡς εἰσὶν ἢ ὡς οὐκ εἰσὶν, ἐξαίρω. The absence of a gen. like λόγου for ἐξαιρουσιν is softened by φθίνοντα, which suggests ‘fading from men's thoughts.’

909 τιμαῖς... ἐμφανής, manifest in honours (modal dat.): i.e. his divinity is not asserted by the rendering of such worship as is due to him. Aesch. P. V. 171 (of Zeus) σκήπτρον τιμὰς τ' ἀποσυνλάται.

910 τὰ θεῖα, ‘religion,’ both faith and observance: cp. O. C. 1537.

- ΙΟ. χώρας ἀνακτες, δόξα μοι παρεστάθη  
 ναοὺς ἰκέσθαι δαιμόνων, τάδ' ἐν χερόιν  
 στέφη λαβούσῃ κάπιθυμιάματα.  
 ὑψοῦ γὰρ αἶρει θυμὸν Οἰδίπους ἄγαν  
 λύπαισι παντοίαισιν· οὐδ' ὅποῦ ἀνὴρ 915  
 ἔννουσ τὰ καινὰ τοῖς πάλαι τεκμαίρεται,  
 ἀλλ' ἔστι τοῦ λέγοντος, ἣν φόβους λέγῃ.  
 ὅτ' οὖν παραινούσ' οὐδὲν ἐς πλεόν ποιῶ,  
 πρὸς σ', ὦ Λύκει' Ἀπολλων, ἄγχιστος γὰρ εἶ,  
 ἰκέτις ἀφίγμαι τοῖσδε σὺν κατεύγμασιν, 920  
 ὅπως λύσιν τιν' ἡμῖν εὐαγὴ πόρῃς·  
 ὡς νῦν ὀκνοῦμεν πάντες ἐκπεπληγμένον  
 κείνον βλέποντες ὡς κυβερνήτην νεώς.

## ΑΓΓΕΛΟΣ.

- ἄρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ' ὅπου  
 τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίου;  
 μάλιστα δ' αὐτὸν εἶπατ', εἰ κάτισθ' ὅπου. 925

Λαῖου.—For Λαῖου, Mekler writes Δαλίου, Nauck Λοξίου. 917 L now has ἣν φόβους λέγῃ (not λέγει). ἣν is in erasure, having been corrected (doubtless from εἰ) either by the 1st hand itself, or by the first corrector: η is written in the form Η. There is an erasure above ἣν (possibly of ἣν itself, which had been noted as a variant on εἰ). The Η of λέγῃ is above the line, εἰ having been erased below it. Most of the later MSS. have

911—1085 ἐπεισόδιον τρίτον. A messenger from Corinth, bringing the news that Polybus is dead, discloses that Oedipus was not that king's son, but a Theban foundling, whom the messenger had received from a servant of Laius. Iocasta, failing to arrest the inquiries of Oedipus, rushes from the scene with a cry.

911—923 Iocasta comes forth, bearing a branch (ικετηρία), wreathed with festoons of wool (στέφη), which, as a suppliant, she is about to lay on the altar of the household god, Apollo Δυκεῖος, in front of the palace. The state of Oedipus frightens her. His mind has been growing more and more excited. It is not that she herself has much fear for the future. What alarms her is to see 'the pilot of the ship' (923) thus unnerved. Though she can believe no longer in *human* μαντική, she has never ceased to revere the *gods* (708); and to them she

turns for help in her need.

912 ναοὺς δαιμόνων can only mean the public temples of Thebes, as the two temples of Pallas and the Ἰσμήνιον (20). The thought had come to Iocasta that she should supplicate the gods; and in effect she does so by hastening to the altar which she can most quickly reach (919).

913 στέφη: see on 3.—ἐπιθυμιάματα, offerings of incense: cp. 4. In *El.* 634, where Clytaemnestra comes forth to the altar of Apollo προσστατήριος, an attendant carries θύματα πάγκαρπα, offerings of fruits of the earth.—λαβούσῃ. λαβούσαν would have excluded a possible ambiguity, by showing that the δόξα had come before and not after the wreaths were taken up: and for this reason the accus. often stands in such a sentence: Xen. *An.* 3. 2. 1 ἐδοξεν αὐτοῖς προφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας.

IO. Princes of the land, the thought has come to me to visit the shrines of the gods, with this wreathed branch in my hands, and these gifts of incense. For Oedipus excites his soul overmuch with all manner of alarms, nor, like a man of sense, judges the new things by the old, but is at the will of the speaker, if he speak terrors.

Since, then, by counsel I can do no good, to thee, Lycean Apollo, for thou art nearest, I have come, a suppliant with these symbols of prayer, that thou mayest find us some riddance from uncleanness. For now we are all afraid, seeing *him* affrighted, even as they who see fear in the helmsman of their ship.

## MESSENGER.

Might I learn from you, strangers, where is the house of the king Oedipus? Or, better still, tell me where he himself is—if you know.

ἦν...λέγη (λέγοι Γ).

920 κατεύγμασιν MSS.: κατάργμασιν Wunder.

926 κά-

τοισθ' L, with most of the later MSS.: κάτισθ' A. L's reading may, as Dindorf remarks, have prompted the statement of a grammarian in Bachmann's *Anecdota* (vol. 2, p. 358. 20), who says that Sophocles used τὸ οἶσθε ἀπὸ τοῦ οἶδατε κατὰ συγκοπὴν.

916 τὰ καινὰ, the prophecies of Teiresias, τοῖς πάλαι, by the miscarriage of the oracle from Delphi: 710f.

917 τοῦ λέγοντος: Plat. *Gorg.* 508 D εἰμι δὲ ἐπὶ τῷ βουλομένῳ, ὥσπερ οἱ ἄνθρωποι τοῦ θέλοντος, ἄντε τύπτειν βούληται, κ.τ.λ. —as outlaws are at the mercy of the first comer: O. C. 752 τοῦ πῦντος ἀρπάσαι. ἦν φόβους λέγει has better MS. authority than εἰ λέγοι, and is also simpler: the latter would be an opt. like *Al.* 520 ἀνδρὶ τοι χρεῶν (=χρῆ) | μνήμην προσεῖναι, τερπνὸν εἰ τί που πάθοι: cp. *ib.* 1344: *Ant.* 666. But the statement of abstract possibility is unsuitable here. εἰ...λέγει has still less to commend it.

918 ὅτε, seeing that, = ἐπειδὴ: *Ant.* 170: *El.* 38: Dem. or. 1 § 1 ὅτε τοῖνυν οὕτως ἔχει: so ὅποτε Thuc. 2. 60.

919 Λύκει' Ἀπολλων: see on Λύκειε 203.

920 κατεύγμασιν, the prayers symbolised by the *ικετηρία* and offerings of incense. The word could not mean 'votive offerings.' Wunder's conject. κατάργμασιν, though ingenious, is neither needful nor really apposite. That word is used of (a) offerings of *first-fruits*, presented along with the *εἰρεσιώνη* or harvest-wreath, Plut. *Thes.* 22: (b) the *οὐλοχύται* or barley sprinkled on the altar and victim

at the *beginning* of a sacrifice: Eur. *I. T.* 244 χέρνιβας τε καὶ κατάργματα.

921 λύσιν...εὐαγῇ, a *solution without defilement*: i.e. some end to our anxieties, other than such an end as would be put to them by the fulfilment of the oracles dooming Oedipus to incur a fearful *ἄγος*. For εὐαγῆς λύσις as=one which will leave us *εὐαγεῖς*, cp. Pind. *Olymp.* 1. 26 καθαροῦ λέβητος, the vessel of cleansing.

923 ὡς κυβερνήτην νεῶς, not ὡς (ὄντα) κυβερν. v., because he is our pilot, but ὡς (ὀκνοῦμεν ἂν) βλέποντες κυβερν. v. ἐκπεπληγμένον: Aesch. *Theb.* 2 ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως | οἴακα νωμῶν, βλέφαρα μὴ κοιμῶν ὕπνῳ.

924 When the messenger arrives, Iocasta's prayer seems to have been immediately answered by a *λύσις εὐαγῆς* (921), as regards part at least of the threatened doom, though at the cost of the oracle's credit.

926 μάλιστα denotes what stands *first* among one's wishes: cp. 1466: *Trach.* 799 μάλιστα μὲν με θεὸς | ἐνταῦθ' ὅπου με μὴ τις ὀφθαλμοῦν | εἰδ' οἶκτον ἴσχει, κ.τ.λ.: *Phil.* 617 οἷοιτο μὲν μάλιστα' ἐκούσιον λαβῶν, | εἰ μὴ θέλοι δ', ἄκοντα: *Ant.* 327 ἀλλ' εὐρεθῆναι μὲν μάλιστα' ἐὰν δέ τοι | ληφθῇ τε καὶ μὴ κ.τ.λ.

- ΧΟ. στέγαι μὲν αἶδε, καὐτὸς ἔνδον, ὧ ξένη·  
γυνὴ δὲ μήτηρ ἦδε τῶν κείνου τέκνων.
- ΑΓ. ἀλλ' ὀλβία τε καὶ ξὺν ὀλβίοις αἶε  
γένοιτ', ἐκείνου γ' οὔσα παντελὴς δάμαρ. 930
- ΙΟ. αὐτῶς δὲ καὶ σύ γ', ὧ ξέν'. ἄξιος γὰρ εἶ  
τῆς εὐεπείας οὐνεκ'. ἀλλὰ φράζ' ὅτου  
χρηζῶν ἀφίξαι χῶ τι σημήναι θέλων.
- ΑΓ. ἀγαθὰ δόμοις τε καὶ πόσει τῷ σῶ, γύναι.
- ΙΟ. τὰ ποῖα ταῦτα; παρὰ τίνος δ' ἀφιγμένος; 935
- ΑΓ. ἐκ τῆς Κορίνθου. τὸ δ' ἔπος οὔξερῶ τάχα,  
ἥδοιο μὲν, πῶς δ' οὐκ ἄν; ἀσχάλλοις δ' ἴσως.
- ΙΟ. τί δ' ἔστι; ποῖαν δύναμιν ᾧδ' ἔχει διπλῆν;
- ΑΓ. τύραννον αὐτὸν οὔπιχώριοι χθονὸς  
τῆς Ἰσθμίας στήσουσιν, ὡς ἠυδατ' ἐκεῖ. 940
- ΙΟ. τί δ'; οὐχ ὁ πρέσβυς Πόλυβος ἐγκρατὴς ἐτι;
- ΑΓ. οὐ δῆτ', ἐπεὶ νυν θάνατος ἐν τάφοις ἔχει.
- ΙΟ. πῶς εἶπας; ἦ τέθνηκε Πόλυβος, <ὧ γέρον;>
- ΑΓ. εἰ μὴ λέγω τάληθές, ἀξιῶ θανεῖν.

930 γένουτ'] γένοι' Wecklein.

933 χ' ὥστ' seems to have been written by the 1st hand in L, and then altered to χ' ὥ τι. χῶς τι (V, Pal.) and καὶ τί (Γ) were known as variants.

935 The 1st hand in L wrote παρὰ, which an early hand changed to πρὸς, the common reading of the late mss. (but παρὰ L<sup>3</sup> and Pal.).—The δ' after τίνος in L was added by an early hand.

943 f. πῶς εἶπας' ἦ τέθνηκε Πόλυβος; | εἰ δὲ

928 γυνὴ δέ. Here, and in 930, 950, the language is so chosen as to emphasise the conjugal relation of Iocasta with Oedipus.

930 παντελής, because the wife's estate is crowned and perfected by the birth of children (928). The choice of the word has been influenced by the associations of τέλος, τέλειος with marriage. Aesch. *Eum.* 835 θύη πρὸ παίδων καὶ γαμηλίου τέλους (the marriage rite): *ib.* 214 Ἦρας τελέας καὶ Διὸς πιστώματα: schol. on Ar. *Thesm.* 973 ἐτιμῶντο ἐν τοῖς γάμοις ὡς πρυτάνεις ὄντες τῶν γάμων' τέλος δὲ ὁ γάμος: Pindar *Nem.* 10. 18 τελέα μήτηρ=Ἦρα, who (Ar. *Th.* 976) κληῖδας γάμου φυλάττει. In Aesch. *Ag.* 972 ἀνὴρ τέλειος=οικοδεσπότης: as δόμος ἡμιτελής (*Il.* 2. 700) refers to a house left without its lord: cp. Lucian *Dial. Mort.* § 19 ἡμιτελὴ μὲν τὸν δόμον καταλιπὼν, χῆραν δὲ τὴν νεόγαμον γυναικα.

931 αὐτῶς (*Tr.* 1040 ὧδ' αὐτῶς ὡς μ' ὠλεσε) can be nothing but adverb from

αὐτός (with Aeolic accent), = 'in that very way': hence, according to the context, (a) simply 'likewise,' or (b) in a depreciatory sense, 'only thus,'—*i.e.* 'inefficiently,' 'vainly.' The custom of the grammarians, to write αὐτῶς except when the sense is 'vainly,' seems to have come from associating the word with οὗτος, or possibly even with αὐτός. For Soph., as for Aesch. and Eur., our mss. on the whole favour αὐτῶς: but their authority cannot be presumed to represent a tradition older than, or independent of, the grammarians. It is, indeed, possible that αὐτῶς was an instance of old aspiration on false analogy,—as the Attic ἡμεῖς (Aeolic ἀμμες for ἀσμέες) was wrongly aspirated on the analogy of ὑμεῖς (see Peile, *Greek and Latin Etymology* p. 302, who agrees on this with Curtius). In the absence of evidence, however, that αὐτῶς was a like instance, it appears most reasonable to write αὐτῶς.

932 εὐεπείας, gracious words, = εὐφρη-

CH. This is his dwelling, and he himself, stranger, is within; and this lady is the mother of his children.

ME. Then may she be ever happy in a happy home, since she is his heaven-blest queen.

IO. Happiness to thee also, stranger! 'tis the due of thy fair greeting.—But say what thou hast come to seek or to tell.

ME. Good tidings, lady, for thy house and for thy husband.

IO. What are they? And from whom hast thou come?

ME. From Corinth: and at the message which I will speak anon thou wilt rejoice—doubtless; yet haply grieve.

IO. And what is it? How hath it thus a double potency?

ME. The people will make him king of the Isthmian land, as 'twas said there.

IO. How then? Is the aged Polybus no more in power?

ME. No, verily: for death holds him in the tomb.

IO. How sayest thou? Is Polybus dead, old man?

ME. If I speak not the truth, I am content to die.

μή | λέγω γ' ἐγὼ τὰ ληθεὺς, ἀξίῳ θανεῖν L. The words *ἐι δὲ μή* are in a line by themselves. After *πόλυβος*, and before *ἐι*, are marks like =. Triclinius conjecturally added *γέρων* after *Πόλυβος*, and some late MSS. have *γέρων*, but none (it seems) ὦ γέρων, Bothe's reading. Nauck proposed (1856) *πῶς εἶπας; ἢ τέθνηκεν Οἰδίπου πατὴρ; | τέθνηκε Πόλυβος· ἐι δὲ μή, ἀξίῳ θανεῖν*. The correction of the first verse is specious; not so

*μίας*, in this sense only here: elsewhere = elegance of diction: Isocrates τὴν εὐέπειαν ἐκ παντὸς διώκει καὶ τοῦ γλαφυρῶς λέγειν στοχάζεται μᾶλλον ἢ τοῦ ἀφελῶς (Dionys. *Isocr.* 538).

935 *παρὰ τίνος*. The change of *παρὰ* into *πρὸς* by an early hand in L is remarkable. I formerly received *πρὸς*, supporting the phrase by *Od.* 8. 28 *ξείνος δδ', οὐκ οἶδ' ὅστις, ἀλώμενος ἔκετ' ἐμὸν δῶ | ἢ πρὸς ἡοίων ἢ ἐσπερίων ἀνθρώπων*. There, however, *πρὸς* is more natural, as virtually denoting the geographical regions (cp. *Od.* 21. 347 *πρὸς Ἥλιδος*, 'on the side of Elis'). And *πρὸς θεῶν ὠρμημένους* (*El.* 70) would be parallel only if here we had *ἐσταλμένους*. Questioning, then, whether *ἀφικνεῖσθαι πρὸς τίνος* is defensible, I now read *παρὰ*, with most edd.

936 τὸ δ' ἔπος, 'at the word,' accus. of the object which the feeling concerns: Eur. *El.* 831 *τί χρήμ' ἀθυμεῖς*;

937 *ἄσχαλλοις*, from root *σεχ*, prop.

'not to hold oneself,' 'to be impatient,' the opposite of the notion expressed by *σχολή* (Curt. *Etym.* § 170): the word occurs in Her., Xen., Dem.; and in *Od.* 2. 193 replaces the epic *ἄσχαλλαν*. Cp. Aesch. *Ag.* 1049 *πείθου! ἂν, ἐι πείθου! ἀπειθοῖς δ' ἴσως*.

941 *ἐγκρατὴς* = *ἐν κράτει*: cp. *ἐναρχος* = *ἐν ἀρχῇ*, in office, Appian *Bell. Civ.* 1. 14.

943 A defective verse, *πῶς εἶπας; ἢ τέθνηκε Πόλυβος*; has been patched up in our best MSS. by a clumsy expansion of the next verse (see crit. note). The *γέρων* supplied by Triclinius (whence some late MSS. have *γέρων*) was plainly a mere guess. Nauck's conj. *ἢ τέθνηκεν Οἰδίπου πατὴρ*; is recommended (1) by the high probability of a gloss *Πόλυβος* on those words: (2) by the greater force which this form gives to the repetition of the question asked in 941: (3) by the dramatic effect for the spectators.

- ΙΟ. ὦ πρόσπολ', οὐχὶ δεσπότη τάδ' ὡς τάχος 945  
 μολοῦσα λέξεις; ὦ θεῶν μαντεύματα,  
 ἵν' ἔστέ· τοῦτον Οἰδίπους πάλαι τρέμων  
 τὸν ἄνδρ' ἔφευγε μὴ κτάνοι· καὶ νῦν ὅδε  
 πρὸς τῆς τύχης ὄλωλεν οὐδὲ τοῦδ' ὕπο.
- ΟΙ. ὦ φίλτατον γυναικὸς Ἰοκάστης κάρα, 950  
 τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων;
- ΙΟ. ἄκουε τᾶνδρὸς τοῦδε, καὶ σκόπει κλύων  
 τὰ σέμν' ἵν' ἦκει τοῦ θεοῦ μαντεύματα.
- ΟΙ. οὔτος δὲ τίς ποτ' ἔστι καὶ τί μοι λέγει;
- ΙΟ. ἐκ τῆς Κορίνθου, πατέρα τὸν σὸν ἀγγελῶν 955  
 ὡς οὐκέτ' ὄντα Πόλυβον, ἀλλ' ὀλωλότα.
- ΟΙ. τί φῆς, ξέν'; αὐτός μοι σὺ σημάτωνωρ γενοῦ.
- ΑΓ. εἰ τοῦτο πρῶτον δεῖ μ' ἀπαγγεῖλαι σαφῶς,  
 εὖ ἴσθ' ἐκείνον θανάσιμον βεβηκότα.
- ΟΙ. πότερα δόλοισιν, ἢ νόσου ξυναλλαγῇ; 960
- ΑΓ. σμικρὰ παλαιὰ σώματ' εὐνάζει ροπή.
- ΟΙ. νόσοις ὁ τλήμων, ὡς ἔοικεν, ἔφθιτο.
- ΑΓ. καὶ τῷ μακρῷ γε συμμετρούμενος χρόνῳ.
- ΟΙ. φεῦ φεῦ, τί δῆτ' ἄν, ὦ γύναι, σκοποῖτό τις 965  
 τὴν Πυθόμαντιν ἐστίαν, ἢ τοὺς ἄνω  
 κλάζοντας ὄρνεις, ὧν ὑψηγητῶν ἐγὼ

that of 944. Mekler rejects both vv.

950 Two of the later MSS. (M, Δ) have ἡδίστης for Ἰοκάστης,—either a mere error, or a conjecture.

957 The 1st hand in L wrote σημήνας: a corrector has changed this to σημάτωνωρ.

946 ὦ θεῶν μαντεύματα. Iocasta's scorn is pointed, not at the gods themselves, but at the μάντις who profess to speak in their name. The gods are wise, but they grant no πρόνοια to men (978). Cp. 712.

947 ἵν' ἔστέ: ἵνα=ὅτι ἐνταῦθα, 'to think that ye have come to this!': cp. 1311.—τοῦτον τὸν ἄνδρα...τρέμων ἔφευγε, he feared and avoided this man, μὴ κτάνοι (αὐτόν).

949 πρὸς τῆς τύχης, i.e. in the course of nature, and not by the special death which the oracle had foretold. Cp. 977.

951 ἐξεπέμψω, the midd. as in ἐκκαλεῖσθαι (see on 597), μεταπέμπεσθαι, etc., the act. being properly used of the summoner or escort: see on στελοῦντα (860).

954 τί μοι λέγει; 'what does he tell (of interest) for me?' (not 'what does he

say to me?': nor 'what, pray, does he say?').

956 ὡς: see on 848.

957 σημάτωνωρ is, I think, unquestionably right. Α is among the MSS. which have it, and in several it is explained by the gloss μηνυτής. That the word was not unfamiliar to poetical language in the sense ('indicator,' 'informant') which it has here, may be inferred from *Anthol.* 6. 62 (Jacobs 1. 205) κυκλοτερῇ μόλιβον, σελίδων σημάτωνωρα πλευρῆς, the pencil which makes notes in the margin of pages: Nonnus 37. 551 σημάτωνωρι φωνῇ. On the other hand, σημήνας γενοῦ could mean nothing but 'place yourself in the position of having told me,' and could only be explained as a way of saying, 'tell me at once.' But such a use of γενέσθαι with aor. partic. would be unexampled. The

IO. O handmaid, away with all speed, and tell this to thy master! O ye oracles of the gods, where stand ye now! This is the man whom Oedipus long feared and shunned, lest he should slay him; and now this man hath died in the course of destiny, not by his hand. [Enter OEDIPUS.]

OE. Iocasta, dearest wife, why hast thou summoned me forth from these doors?

IO. Hear this man, and judge, as thou listenest, to what the awful oracles of the gods have come.

OE. And he—who may he be, and what news hath he for me?

IO. He is from Corinth, to tell that thy father Polybus lives no longer, but hath perished.

OE. How, stranger? Let me have it from thine own mouth.

ME. If I must first make these tidings plain, know indeed that he is dead and gone.

OE. By treachery, or by visit of disease?

ME. A light thing in the scale brings the aged to their rest.

OE. Ah, he died, it seems, of sickness?

ME. Yea, and of the long years that he had told.

OE. Alas, alas! Why, indeed, my wife, should one look to the hearth of the Pythian seer, or to the birds that scream above our heads, on whose showing I

The first corrector (S) had written in the margin, γρ. σημάντωρ. The later MSS. also have σημάντωρ (but σημήνας I). 959 εἰς ἴσθ' MSS.: σάφ' ἴσθ' Porson: κάτισθ' Hartung: ἔξισθ' Meineke. 966 ὄρνις MSS. The Attic form ὄρνεις (L. Dindorf, *Thes.*

only proper use of it is made clear by such passages as these: *Ai.* 588 μὴ προδοὺς ἡμᾶς γένῃ, do not make yourself guilty of having betrayed us: *Phil.* 772 μὴ σαντὸν θ' ἅμα | κάμει...κτείνας γένῃ, do not make yourself guilty of having slain both yourself and me.

959 εἰς ἴσθ'. Dionys. Hal. i. 41 thus quotes a verse from the *Προμηθεὺς Διό-μενος* of Aesch. (Nauck fr. 193. 2) ἐνθ' οὐ μάχης εἰς οἶδα καὶ τοῦρος περ ὦν, where Strabo p. 183 gives σάφ' οἶδα: and so Pors. here would write σάφ' ἴσθι. But the immediately preceding σαφὺς is decisive against this. Soph. had epic precedent, *Il.* i. 385 εἰς εἰδὼς ἀγρόβευε, etc. Cp. 1071, τοῦ ἰού.—θανάσιμον βεβηκότα: *Ai.* 516 μοῖρα... | καθέλειεν "Αἰδου θανάσιμους οἰκήτορας: *Phil.* 424 θανὼν...φροῦδος.

960 ξυναλλαγῇ: see on 34.

961 σμικρὰ ροπή, *leve momentum*: the life is conceived as resting in one scale of a nicely poised balance: diminish the weight in the other scale ever so little, and the inclination (ροπή), though due to a

slight cause (σμικρά), brings the life to the ground (εὐνάει). Plat. *Rep.* 556 E ὥσπερ σώμα νοσῶδες μικρὰς ροπῆς ἐξωθεν δέχεται προσλαβέσθαι πρὸς τὸ κάμνειν,...οὕτω δὲ καὶ ἡ κατὰ ταῦτα ἐκείνῳ διακειμένη πόλις ἀπὸ σμικρὰς προφάσεως...νοσεῖ.

963 Yes, he died of infirmities (νόσους ἐφθιτο), and of the long years (τῷ μακρῷ χρόνῳ, causal dat.), in accordance with their term (συμμετρούμενος, sc. αὐτοῖς, lit. 'commensurably with them'): the part. being nearly equiv. to συμμετρος, and expressing that, if his years are reckoned, his death cannot appear premature. Cp. 1113, and *Ant.* 387 ποῖα ξύμμετρος προὔβην τύχῃ; 'seasonably for what hap?'

964 f. σκοποῖτο, midd. as *Tr.* 296.—τὴν Π. ἑστίαν=τὴν Πυθοῖ μαντικὴν ἑστίαν, as Apollo himself is Πυθόμαντις, i.e. ὁ Πυθοῖ μάντις, Aesch. *Cho.* 1030: cp. Πυθόκραντος, Πυθόχρηστος, Πυθόνικος. ἑστίαν, as O. C. 413 Δελφικῆς ἀφ' ἑστίας: Eur. *Ion* 461 Φοιβήιος...γάς | μεσόμφαλος ἑστία.

966 κλάζοντας, the word used by Teiresias of the birds when their voice (φθόγγ-

κτενεῖν ἔμελλον πατέρα τὸν ἐμόν; ὁ δὲ θανὼν  
κεῦθει κάτω δὴ γῆς· ἐγὼ δ' ὅδ' ἐνθάδε  
ἄψαυστος ἔγχους· εἴ τι μὴ τῶμῳ πόθῳ  
κατέφθιθ'· οὐτῶ δ' ἂν θανὼν εἴη ἕξ ἐμοῦ.  
τὰ δ' οὖν παρόντα συλλαβὼν θεσπίσματα  
κεῖται παρ' Αἰδῇ Πόλυβος ἄξι' οὐδενός.

970

- ΙΟ. οὐκ οὖν ἐγὼ σοι ταῦτα προὔλεγον πάλαι;  
ΟΙ. ἡῦδας· ἐγὼ δὲ τῷ φόβῳ παρηγόμην.  
ΙΟ. μὴ νυν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν βάλῃς.  
ΟΙ. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν με δεῖ;  
ΙΟ. τί δ' ἂν φοβοῖτ' ἄνθρωπος, ᾧ τὰ τῆς τύχης  
κρατεῖ, πρόνοια δ' ἐστὶν οὐδενὸς σαφής;

975

5. 2224) is supported by the Ravenna MS. in *Ar. Av.* 717, 1250, 1610; and in *Eur. Hipp.* 1059 by M (cod. Ven. Marc. 471) and the 1st hand in V. 967 κτανεῖν L, and almost all the later MSS.: it may, indeed, be an accident that one, at least, of them (V<sup>2</sup>) has κτενεῖν, which Elmsley required. 968 After κάτω, the 1st hand in L had omitted δῆ, but added it above the line. No suspicion of δῆ is warranted by the fact that one or two of the later MSS. (Trin., Γ) omit it. Dindorf, who once conjectured

γος) had ceased to be clear to him, *Ant.* 1001 κακῷ | κλάζοντας οἰστρω καὶ βεβαρ-  
βαρωμένῳ.—ὦν ὑφήγητῶν sc. ὄντων, *quibus indicibus*: 1260 ὡς ὑφήγητοῦ τινος: *O. C.* 1588 ὑφήγητῆρος οὐδενὸς φίλων. In these instances the absence of the part. is softened by the noun which suggests the verb; but not so in *O. C.* 83 ὡς ἐμοῦ μόνης πέλας.

967 κτανεῖν, κτανεῖν, which the MSS. give, cannot be pronounced positively wrong; but it can hardly be doubted that Soph. here wrote κτενεῖν. If κτανεῖν is right, it is the only aor. infin. after μέλλω in Soph., who has the fut. infin. 9 times (*El.* 359, 379, 538: *Ai.* 925, 1027, 1287: *Ant.* 458: *Phil.* 483, 1084): and the pres. infin. 9 times (*El.* 305, 1486: *Ai.* 443: *O. T.* 678, 1385: *O. C.* 1773: *Tr.* 79, 756: *Phil.* 409). Aeschylus certainly has the aor. in *P. V.* 625 μήτοι με κρύψῃς τοῦθ' ἔπερ μέλλω παθεῖν. Excluding the Laconic ἰδῆν in *Ar. Lys.* 117, there are but two instances in Comedy, *Av.* 366 τί μέλλετ'—ἀπολέσθαι, and *Ach.* 1159 μέλλοντος λαβεῖν. Cp. W. G. Rutherford, *New Phrynichus* pp. 420—425, and Goodwin, *Greek Moods and Tenses* § 23. 2. The concurrence of tribrachs in the 4th and 5th places gives a semi-lyric character which suits the speaker's agitation.

968 κεῦθει, is hidden. *Ai.* 635 Αἰδᾷ κεῦθων. In *Tr.* 989 συγῇ κεῦθει may be regarded as transitive with a suppressed acc., 'to shroud (thy thought) in silence.' Elsewhere κεῦθω is always trans., and only the perf. κέκευθα intransitive.—δῆ here nearly=ῆδη: cp. *Ant.* 170 ὅτ' οὖν ὤλοντο... | ἐγὼ κράτη δῆ...ἔχω.

969 ἄψαυστος=οὐ ψαύσας: cp. ἀφόβητος 885 (n.): *Her.* 8.124 ἄκριτος, without deciding: id. 9. 98 ἄπιστος, mistrustful; *O. C.* 1031 πιστός, trusting (n.): *Phil.* 687 ἀμφίπληκτα βόθια, billows beating around: *Tr.* 446 μεμπτός, blaming: *Eur. Hec.* 1117 ὑποπτος, suspecting. Cp. note on ἀπληγῶν 515.—εἴ τι μὴ, an abrupt afterthought:—unless perchance: see on 124.—τῶμῳ πόθῳ: cp. 797: *Od.* 11. 202 σὸς...πόθος, longing for thee.

970 εἴη ἕξ: cp. 1075: *Phil.* 467 πλεῖν μὴ ἕξ ἀπόπτου. ἕξ, as dist. from ὑπό, is strictly in place here, as denoting the ultimate, not the proximate, agency.

971 τὰ δ' οὖν παρόντα: but the oracles as they stand, at any rate (δ' οὖν, 669, 834), Polybus has carried off with him, proving them worthless (ἄξι' οὐδενός, tertiary predicate), and is hidden with Hades.—τὰ παρόντα, with emphasis: even supposing that they have been fulfilled in some indirect and figurative sense, they certainly have not been ful-

was doomed to slay my sire? But he is dead, and hid already beneath the earth; and here am I, who have not put hand to spear.—Unless, perchance, he was killed by longing for me: thus, indeed, I should be the cause of his death. But the oracles as they stand, at least, Polybus hath swept with him to his rest in Hades: they are worth nought.

ΙΟ. Nay, did I not so foretell to thee long since?

ΟΕ. Thou didst: but I was misled by my fear.

ΙΟ. Now no more lay aught of those things to heart.

ΟΕ. But surely I must needs fear my mother's bed?

ΙΟ. Nay, what should mortal fear, for whom the decrees of Fortune are supreme, and who hath clear foresight of nothing?

κάτωθεν, has replaced κάτω δῆ. Nauck proposes κέυθει κάτω γῆς. Οἰδίπους (instead of ἐγώ) δ'. Cobet and Blaydes, κάτω κέκευθε γῆς. 970 οὕτω δ' οὕτω γ' Wecklein.

976 καὶ πῶς τὸ μῦθ' λέχος οὐκ ὀκνεῖν με δεῖ L. The first corrector has written λέκτρον over λέχος. A and others have λέκτρον in the text. Dindorf would place λέχος after ὀκνεῖν (or after δεῖ). Bergk reads λέχος <ἐτ'> οὐκ ὀκνεῖν με δεῖ, and so Wecklein. I prefer to read λέκτρον, with Blaydes, Wolff, Campbell, Kennedy, and others.

filled to the letter. The oracle spoke of bloodshed (φονεύς, 794), and is not satisfied by κατέφθιτο ἐξ ἐμοῦ in the sense just explained.—συλλαβῶν is a contemptuous phrase from the language of common life: its use is seen in Aristophanes *Plut.* 1079 νῦν δ' ἀπιθι χαίρων συλλαβῶν τὴν μείρακα, now be off—with our blessing and the girl: *Av.* 1469 ἀπλωμεν ἡμεῖς συλλαβόντες τὰ πτερά, let us pack up our feathers and be off: Soph. has it twice in utterances of angry scorn, *O. C.* 1383 σὺ δ' ἔρρ' ἀπόπτυστός τε κἀπάτωρ ἐμοῦ | κακῶν κάκιστε, τάσδε συλλαβῶν ἀράς, begone...and take these curses with thee: *Phil.* 577 ἔκπλει σεαυτὸν συλλαβῶν ἐκ τῆσδε γῆς, 'hence in thy ship—pack from this land!'

974 ἡῦδας instead of προὔλεγε: see on 54.

975 νυν, enforcing the argument introduced by οἴκουν (973), is clearly better than the weak νῦν.—ἐς θυμὸν βάλλης: *Her.* 7. 51 ἐς θυμὸν βαλεῦ καὶ τὸ παλαιὸν ἔπος: 8. 68 καὶ τόδε ἐς θυμὸν βαλεῦ, ὡς κ.τ.λ.: 1. 84 ἰδὼν...τῶν τινα Λυδῶν καταβάντα... ἐφράσθη καὶ ἐς θυμὸν ἐβάλετο. The active in the *Bios* 'Ομήρου § 30 ἐς θυμὸν ἔβαλε τὸ ῥήθην. In *El.* 1347 οὐδὲ γ' ἐς θυμὸν φέρω is not really similar.

977 ᾧ, 'for whom,' in relation to whom: not, 'in whose opinion.'—τὰ τῆς τύχης is here somewhat more than a mere periphrasis for ἡ τύχη, since the plur. suggests successive incidents. τύχη

does not here involve denial of a divine order in the government of the world, but only of man's power to comprehend or foresee its course. Cp. *Thuc.* 5. 104 πιστεύομεν τῇ μὲν τύχῃ ἐκ τοῦ θεοῦ μὴ ἐλασσώσεσθαι. *Lysias or.* 24 § 22 οὐ μόνον μεταλαβεῖν ἡ τύχη μοι ἔδωκεν ἐν τῇ πατρίδι, the only privilege which Fortune (*i.e.* my destiny) has permitted me to enjoy in my country.

978 πρόνοια. Bentley on Phalaris (*xvii.* Dyce ii. 115) quotes Favorinus in *Laetius Plat.* § 24 as saying that Plato πρῶτος ἐν φιλοσοφίᾳ...ὠνόμασε...θεοῦ πρόνοιαν. Bentley takes this to mean that Plato was the first to use πρόνοια of divine providence (not merely of human forethought), and cites it in proof that Phalaris *Ep.* 3 (=40 *Lennepe*) ἔως ἂν ἡ διοικοῦσα πρόνοια τὴν αὐτὴν ἁρμονίαν τοῦ κόσμου φυλάττῃ is later than Plato. *Lennepe*, in his edition of Phalaris (p. 158), puts the case more exactly. The Stoics, not Plato, first used πρόνοια, without further qualification, of a divine providence. When Plato says τὴν τοῦ θεοῦ...πρόνοιαν (*Tim.* 30 c), προνοίας θεῶν (44 c), the phrase is no more than Herodotus had used before him, 3. 108 τοῦ θεοῦ ἡ προνοία. The meaning of Favorinus was that Plato first established in *philosophy* the conception of a divine providence, though popular language had known such a phrase before. Note that in *O. C.* 1180 πρόνοια τοῦ θεοῦ='reverence for

- εἰκῇ κράτιστον ζῆν, ὅπως δύναίτο τις.  
 σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα. 980  
 πολλοὶ γὰρ ἤδη κὰν οὐείρασιν βροτῶν  
 μητρὶ ξυνευνάσθησαν. ἀλλὰ ταυτ' ὅτῳ  
 παρ' οὐδέν ἐστι, ῥᾶστα τὸν βίον φέρει.
- ΟΙ. καλῶς ἅπαντα ταυτ' ἂν ἐξείρητό σοι,  
 εἰ μὴ 'κύρει ζῶσ' ἡ τεκούσα. νῦν δ', ἐπεὶ 985  
 ζῆ, πᾶσ' ἀνάγκη, κεῖ καλῶς λέγεις, ὀκνεῖν.
- ΙΟ. καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.  
 ΟΙ. μέγας, ξυνήμ'. ἀλλὰ τῆς ζώσης φόβος.
- ΑΓ. ποίας δὲ καὶ γυναικὸς ἐκφοβέισθ' ὕπερ;  
 ΟΙ. Μερόπης, γεραιέ, Πόλυβος ἧς ᾤκει μέτα. 990  
 ΑΓ. τί δ' ἔστ' ἐκείνης ὑμῖν ἐς φόβον φέρον;  
 ΟΙ. θεήλατον μάντευμα δεινόν, ὧ ξένε.
- ΑΓ. ἦ ῥήτόν; ἦ οὐχὶ θεμιτὸν ἄλλον εἰδέναι;  
 ΟΙ. μάλιστά γ'· εἶπε γάρ με Λοξίας ποτὲ  
 χρῆναι μιγῆναι μητρὶ τῆμαντοῦ, τό τε 995  
 πατρῶον αἷμα χερσὶ ταῖς ἐμαῖς ἐλείν.  
 ὦν οὐνεχ' ἡ Κόρινθος ἐξ ἐμοῦ πάλαι

**987 μέγας γ'] γ'** was restored by Porson (*Eur. Phoen.* 1638): 'Ita postulat metrum... idemque coniecit nescio quis in editione Londinensi a. 1746, sed neglexit Brunckius.' The loss of γ' in the MSS. may have arisen from μέγας having been written short, μεγ- (as it is in A), when γ', following it, might easily have been mistaken for a dittographia

the god': in *Eur. Phoen.* 637 a man acts *θεῖα προνοῖα* = 'with inspired foresight': in *Xen. Mem.* 1. 4. 6 *προνοητικῶς* = not, 'providentially,' but simply, 'with forethought.'

**979 εἰκῇ**: cp. *Plat. Gorg.* 503 Ε οὐκ εἰκῇ ἐρεῖ, ἀλλ' ἀποβλέπων πρὸς τι (with some definite object in view).—**κράτιστον** ... ὅπως δύναίτο. Cp. *Ani.* 666 ἀλλ' ὃν πόλις στήσσει τοῦδε χρὴ κλέειν: where *χρὴ κλέειν* = *δικαίως ἂν κλέοι*. So here, though *ἐστὶ* (not *ἦν*) must be supplied with *κράτιστον*, the whole phrase = *εἰκῇ κράτιστον ἂν τις ζῶη*. *Xen. Cyr.* 1. 6. 19 τοῦ... αὐτὸν λέγειν ἃ μὴ σαφῶς εἰδέη φείδεσθαι δεῖ = ὁρθῶς ἂν φείδοιτο.

**980 φοβοῦ**. *φοβεῖσθαι εἰς τι* = to have fears regarding it: *Tr.* 1211 εἰ φοβεῖ πρὸς τοῦτο: *O. C.* 1119 μὴ θαύμαζε πρὸς τὸ λιπαρές.

**981 κὰν οὐνεχῶν**, in dreams also (as well as in this oracle); and, as such dreams have proved vain, so may this oracle. *Soph.* was prob. thinking of the

story in *Her.* 6. 107 that Hippias had such a dream on the eve of the battle of Marathon, and interpreted it as an omen of his restoration to Athens. Cp. the story of a like dream coming to Julius Caesar on the night before he crossed the Rubicon (*Plut. Caes.* 32, *Suet.* 7).

**983 παρ' οὐδέν**: *Ani.* 34 τὸ πρᾶγμ' ἄγειν | οὐχ ὡς παρ' οὐδέν.

**984 ἐξείρητο**: the ἐξ- glances at her blunt expression of disbelief, not her frank reference to a horrible subject.

**987 ὀφθαλμὸς**: the idea is that of a *bright, sudden comfort*: so *Tr.* 203 *Deianeira* calls on her household to rejoice, ὡς ἀελπτον ὅμμι' ἐμοὶ | φήμης ἀνασχὼν τῆσδε νῦν καρπούμεθα (the unexpected news that Heracles has returned). More often this image denotes the 'darling' of a family (*Aesch. Cho.* 934 ὀφθαλμὸς οἴκων), or a dynasty that is 'the light' of a land (*Σικελίας δ' ἔσαν* | ὀφθαλμός, *Pind. Ol.* 2. 9: ὁ Βάττου παλαιὸς ὄλβος... πύργος ἄστεος, ὅμμα τε φαεινότερον | ξένοις,

'Tis best to live at random, as one may. But fear not thou touching wedlock with thy mother. Many men ere now have so fared in dreams also: but he to whom these things are as nought bears his life most easily.

OE. All these bold words of thine would have been well, were not my mother living; but as it is, since she lives, I must needs fear—though thou sayest well.

IO. Howbeit thy father's death is a great sign to cheer us.

OE. Great, I know; but my fear is of her who lives.

ME. And who is the woman about whom ye fear?

OE. Meropè, old man, the consort of Polybus.

ME. And what is it in her that moves your fear?

OE. A heaven-sent oracle of dread import, stranger.

ME. Lawful, or unlawful, for another to know?

OE. Lawful, surely. Loxias once said that I was doomed to espouse mine own mother, and to shed with mine own hands my father's blood. Wherefore my home in Corinth was long kept

by a copyist inattentive to metre.

993 ἡ οὐ θεμιτὸν MSS. Brunck conjectured ἡ οὐχὶ θεμιτὸν: Johnson, ἡ οὐ θεμιστὸν: see comment. One of the later MSS. (Bodl. Laud. 54) has ἀλλοις for ἄλλον, but prob. by a mere error. Blaydes conjectured ἡ οὐκ

*Pyth.* 5. 51). Not *merely* (though this notion comes in) 'a great help to seeing' that oracles are idle (δήλωσις ὡς τὰ μαντεύματα κακῶς ἔχει, schol.). A certain hardness of feeling appears in the phrase: Iocasta was softened by fear for Oedipus and the State: she is now elated.

999 καὶ with ἐκφοβεῖσθε; 772, 851.

991 ἐκέλευς, what is there *belonging* to her, *in* her (attributive gen.): Eur. *I. A.* 28 οὐκ ἀγαμαὶ ταῦτ' ἀνδρὸς ἀριστέως.—

ἐς φόβον φέρον, tending to fear: cp. 519.

992 θεήλατον, *sent upon* us by the gods: cp. 255.

993 The MSS. having οὐ θεμιτὸν, the question is between οὐχὶ θεμιτὸν and οὐ θεμιστὸν. The former is much more probable, since θεμιτός is the usual form, found in Attic prose, in Eur. (as *Or.* 97 σοὶ δ' οὐχὶ θεμιτὸν), and in Soph. *O. C.* 1758 ἀλλ' οὐ θεμιτὸν κείσε μολεῖν. On the other hand θεμιστός is a rare poet. form, found once in Pindar (who has also θεμιτός), and twice in the lyrics of Aesch. Had we ἄλλω, the subject of θεμιτὸν would be μάντευμα: the accus. ἄλλον shows θεμιτὸν to be impersonal, as in Eur. *Or.* 97, Pind. *Pyth.* 9. 42 οὐ θεμιτὸν ψεύδει θιγέιν.

996 τὸ πατρῶον αἷμα ἐλεῖν is strictly 'to achieve (the shedding of) my father's

blood.' Classical Greek had no such phrase as αἷμα χεῖν or ἐκχεῖν in the sense of 'to slay.' αἰρεῖν is to *make a prey of*, meaning 'to slay,' or 'to take,' according to the context (*Tr.* 353 Εὐρυτὸν θ' ἔλοι | τὴν θ' ὑψίπυργον Οἰχαλίαν). Cp. *fr.* 731 ἀνδρὸς αἷμα συγγενὲς | κτείνας, which is even bolder than this, but similar, since here we might have had simply τὸν πατέρα ἐλεῖν, 'to slay my father': Eur. *Or.* 284 ἐργασται δ' ἐμοὶ | μητρῶον αἷμα, I have wrought the murder of a mother.

997 The simplest view of ἡ Κόρινθος ἐξ ἐμοῦ ἀπωκέιτο is, as Whitelaw says, that it means literally, 'Corinth was lived-away-from by me,'—being the passive of ἐγὼ ἀπώκουν τῆς Κορίνθου. It is thus merely one of those instances in which a passive verb takes as subject that which would stand in *gen.* or *dat.* as object to the active verb: cp. the passive καταγελῶμαι, καταφρονοῦμαι, καταψηφίζομαι, ἐπιβουλεύομαι, etc. [I formerly took it to be passive of ἐγὼ ἀπώκουν τὴν Κόρινθον, 'I inhabited C. only at a distance,'—a paradoxical phrase like ἐν σκότῳ ὄραν (1273).] ἀποικεῖν is a comparatively rare word. Eur. has it twice (*H. F.* 557: *I. A.* 680: in both with *gen.*, 'to dwell far from'): Thuc. once

- μακρὰν ἀπωκέϊτ'· εὐτυχῶς μὲν, ἀλλ' ὁμως  
τὰ τῶν τεκόντων ὄμμαθ' ἥδιστον βλέπειν.
- ΑΓ. ἦ γὰρ τάδ' ὀκνῶν κείμεν ἦσθ' ἀπόπολις; 1000
- ΟΙ. πατρός τε χρήζων μὴ φονεὺς εἶναι, γέρον.
- ΑΓ. τί δῆτ' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ', ἀναξ,  
ἐπείπερ εὐνους ἦλθον, ἐξελυσάμην;
- ΟΙ. καὶ μὴν χάριν γ' αὖ ἀξίαν λάβοις ἐμοῦ.
- ΑΓ. καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως 1005  
σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαίμι τι.
- ΟΙ. ἀλλ' οὐποτ' εἶμι τοῖς φυτεύσασιν γ' ὁμοῦ.
- ΑΓ. ὦ παῖ, καλῶς εἰ δηλὸς οὐκ εἰδὼς τί δρᾷς.
- ΟΙ. πῶς, ὦ γεραῖε; πρὸς θεῶν δίδασκέ με.
- ΑΓ. εἰ τῶνδε φεύγεις οὐνεκ' εἰς οἴκους μολεῖν. 1010
- ΟΙ. ταρβῶν γε μή μοι Φοῖβος ἐξέλεθ' σαφῆς.
- ΑΓ. ἦ μὴ μίasma τῶν φυτευσάντων λάβης;
- ΟΙ. τοῦτ' αὐτό, πρέσβυ, τοῦτό μ' εἰσαεὶ φοβεῖ.
- ΑΓ. ἄρ' οἴσθα δῆτα πρὸς δίκης οὐδὲν τρέμων;
- ΟΙ. πῶς δ' οὐχί, παῖς γ' εἰ τῶνδε γεννητῶν ἔφυν; 1015
- ΑΓ. ὀθούνεκ' ἦν σοι Πόλυβος οὐδὲν ἐν γένει.
- ΟΙ. πῶς εἶπας; οὐ γὰρ Πόλυβος ἐξέφυσέ με;
- ΑΓ. οὐ μᾶλλον οὐδὲν τοῦδε τάνδρός, ἀλλ' ἴσον.

ἄλλοισι θεμιτὸν εἰδέναι, which had also occurred to the present ed. 1001 πατρός τε MSS. Hermann proposed, but afterwards recalled, πατρός γε, a conjecture adopted by Elmsley and Blaydes. 1002 ἐγὼ for ἐγὼγ' Porson. The 1st hand in L wrote ἐγὼγ' οὐχί, but the χί has been partly erased. The later MSS. have either ἐγὼγ' οὐχί

with μακρὰν (3. 55) and Xen. once (*Oecon.* 4. 6),—both absol., as=‘to dwell afar’; as prob. Theocr. 15. 7 (reading ὦ μέλ' ἀποικεῖς with Meineke): Plato once thus (*Legg.* 753 A), and twice as=to emigrate (ἐκ Γόρτυνος, *Legg.* 708 A, ἐς Θουρίους, *Euthyd.* 271 C): in which sense Isocr. also has it twice (or. 4 § 122, or. 6 § 84): Pindar once (with accus. of motion to a place), *Pyth.* 4. 258 Καλλίσταν ἀπώκησαν, they went and settled at Callista.

998 f. εὐτυχῶς, because of his high fortunes at Thebes.—τῶν τεκόντων=τῶν γονέων: Eur. *Hipp.* 1081 τοὺς τεκόντας δόσια δρᾶν, and oft.: cp. *H. F.* 975 βοᾷ δὲ μήτηρ, ὦ τεκὼν [=ὦ πάτερ], τί δρᾷς;

1000 ἀπόπολις, exile, as *O. C.* 208.

1001 πατρός τε. So the MSS., rightly. It is the fear of Oed. regarding his mother by which the messenger's atten-

tion has been fixed. In explaining this, Oed. has indeed mentioned the other fear as to his father; but in v. 1000, ἦ γὰρ τάδ' ὀκνῶν, the messenger means: ‘So this, then, was the fear about her which kept you away?’—alluding to his own question in 991. As the speaker's tone seems to make light of the cause, Oed. answers, ‘and that further dread about my father which I mentioned.’ πατρός γε is unsuitable, since it would imply that this was his sole fear.

1002 ἐγὼ οὐχί: synizesis: see on 332 ἐγὼ οὐτ'.

1003 ἐξελυσάμην: the aor. implies, ‘why have I not done it already?’ i.e. ‘why do I not do it at once?’ Aesch. *P. V.* 747 τί δῆτ' ἐμοὶ ζῆν κέρδος, ἀλλ' οὐκ ἐν τάχει | ἐρριψ' ἐμαυτὴν τῆσδ' ἀπὸ στύφλου πέτρας;

1004 καὶ μὴν, properly ‘however’;

by me afar; with happy event, indeed,—yet still 'tis sweet to see the face of parents.

ME. Was it indeed for fear of this that thou wast an exile from that city?

OE. And because I wished not, old man, to be the slayer of my sire.

ME. Then why have I not freed thee, king, from this fear, seeing that I came with friendly purpose?

OE. Indeed thou shouldst have guerdon due from me.

ME. Indeed 'twas chiefly for this that I came—that, on thy return home, I might reap some good.

OE. Nay, I will never go near my parents.

ME. Ah my son, 'tis plain enough that thou knowest not what thou doest.

OE. How, old man? For the gods' love, tell me.

ME. If for these reasons thou shrinkest from going home.

OE. Aye, I dread lest Phoebus prove himself true for me.

ME. Thou darest to be stained with guilt through thy parents?

OE. Even so, old man—this it is that ever affrights me.

ME. Dost thou know, then, that thy fears are wholly vain?

OE. How so, if I was born of those parents?

ME. Because Polybus was nothing to thee in blood.

OE. What sayest thou? Was Polybus not my sire?

ME. No more than he who speaks to thee, but just so much.

(as A), or *ἐγωγ' οὐ*, which Brunck retained. If that, however, had been genuine, *οὐ* could hardly have been corrupted into *οὐχί*, whereas the opposite corruption would easily have caused the change of *ἐγὼ* into *ἐγωγ'*. 1011 *ταρβῶ* L: *ταρβῶν* r and

here, like our 'well indeed' (if you *would* do so). The echoing *καὶ μὴν* of 1005 expresses eager assent. Cp. *Ant.* 221.

1005 *τοῦτ' ἀφικόμην*: see on 788.

1008 *καλῶς*, *pulchre*, *belle*, thoroughly, a colloquialism. perh. meant here to be a trait of homely speech: cp. Alciphron *Ep.* 1. 36 *πεινῆσω τὸ καλόν* ('I shall be fine and hungry'): Aelian *Ep.* 2 *ἐπέκοψε τὸ σέλος πάνυ χρηστῶς* ('in good style').

1011 With Erfurdt I think that *ταρβῶν* is right; not that *ταρβῶ* could not stand, but Greek idiom distinctly favours the participle. *Ant.* 403 KP. *ἡ καὶ ξυνίης* *καὶ λέγεις ὀρθῶς ἃ φῆς*; ΦΥ. *ταύτην γ' ἰδὼν θάππουσαν*. *ib.* 517 AN...*ἀδελφὸς ὤλετο*. KP. *πορβῶν γε τήνδε γῆν*. Plat. *Symp.* 164 E *εἶπον οὖν ὅτι...ἤκοιμι*.—*καλῶς* (v. l. *καλῶς γ'*), *ἐφη*, *ποιῶν*. Cp. 1130

*ξυναλλάξας*.—*ἐέλθῃ*; cp. 1182 *ἐξήκου σαφῆ*, come true.

1013 Cp. *Tr.* 408 *τοῦτ' αὐτ' ἐχρηζον*, *τοῦτό σου μαθεῖν*.

1014 *πρὸς δίκης*, as justice would prompt, 'justly.' *πρὸς* prop. = 'from the quarter of,' then 'on the side of': Thuc. 3. 59 *οὐ πρὸς τῆς ὑμετέρας δόξης...τάδε*, not in the interest of your reputation: Plat. *Gorg.* 459 C *ἐάν τι ἡμῶν πρὸς λόγου ᾖ*, 'if it is in the interest of our discussion.' *Rep.* 470 C *οὐδὲν...ἀπὸ τρόπου λέγεις* 'δρα δὴ καὶ εἰ τόδε πρὸς τρόπον λέγω, 'correctly.' Theophr. *Char.* 30 (= 26 in my 1st ed. p. 156) *πρὸς τρόπου πωλεῖν*, to sell on reasonable terms.

1016 *ἐν γένει*: [Dem.] or. 47 § 50 *οὐκ ἔστιν ἐν γένει σοι ἡ ἀνθρώπος*, compared with § 72 *ἐμοὶ δὲ οὔτε γένει προσήκεν*.

- ΟΙ. καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;  
 ΑΓ. ἀλλ' οὐ σ' ἐγείνατ' οὐτ' ἐκείνος οὐτ' ἐγώ. 1020  
 ΟΙ. ἀλλ' ἀντὶ τοῦ δὴ παῖδά μ' ὠνομάζετο;  
 ΑΓ. δῶρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λαβών.  
 ΟΙ. καὶ θ' ὧδ' ἀπ' ἄλλης χειρὸς ἔστερξεν μέγα;  
 ΑΓ. ἢ γὰρ πρὶν αὐτὸν ἐξέπεισ' ἀπαιδία.  
 ΟΙ. σὺ δ' ἐμπολήσας ἢ \*τυχάν μ' αὐτῷ δίδως; 1025  
 ΑΓ. εὐρὼν ναπαίαις ἐν Κιθαιρώνος πτυχαῖς.  
 ΟΙ. ὠδοιπόροις δὲ πρὸς τί τούσδε τοὺς τόπους;  
 ΑΓ. ἐνταῦθ' ὀρείοις ποιμνίοις ἐπεστάτουν.  
 ΟΙ. ποιμὴν γὰρ ἦσθα καπὶ θητεία πλάνης;  
 ΑΓ. σοῦ δ', ὦ τέκνον, σωτήρ γε τῷ τότ' ἐν χρόνῳ. 1030  
 ΟΙ. τί δ' ἄλγος ἴσχοντ' \*ἀγκάλαισι λαμβάνεις;  
 ΑΓ. ποδῶν ἂν ἄρθρα μαρτυρήσειεν τὰ σά.  
 ΟΙ. οἴμοι, τί τοῦτ' ἀρχαῖον ἐννέπεις κακόν;  
 ΑΓ. λύω σ' ἔχοντα διατόρους ποδοῖν ἀκμάς.  
 ΟΙ. δεινόν γ' ὄνειδος σπαργάνων ἀνειλόμην. 1035

Erfardt.

1025 τυχάν Bothe: τεκών MSS. (Hermann, however, cites that correction as made by C. Foertsch, *Obss. crit. in Lysiae orationes*, p. 12 sq.)—ἡ κυχών μέ που δίδως Heimsoeth. 1028 ἐπεστάτουν. In L the second ε has been made from ι. Wecklein conj. ἐπιστατῶν (*Ars Soph. emend.* p. 12). 1030 σοῦ γ' L. σοῦ δ' Elmsley, with one later MS. (Γ). Hermann once proposed σοῦ τ', but reverted to σοῦ γ'. See comment. 1031 τί δ' ἄλγος ἴσχοντ' ἐν καιροῖς λαμβάνεις L. ἴσχοντ' has been corrected from ἴσχω, and the 1st hand has also written ἴσχοντ' in the left

1019 τῷ μηδενί, dat. of ὁ μηδείς, one who is *such* as to be of account (in respect of consanguinity with me),—the generic use of μή (cp. 397, 638).

1023 ἔστερξεν, came to love me (ingressive aor.): cp. 11 n.—ἀπ' ἄλλης χειρὸς sc. λαβών.

1025 ἐμπολήσας... ἢ τυχάν: i.e. 'Did you buy me, or did you light upon me in the neighbourhood of Corinth?' Oed. is not prepared for the Corinthian's reply that he had found the babe on *Cithaeron*. ἐμπολήσας: cp. the story of Eumaeus (*Od.* 15. 403—483) who, when a babe, was carried off by Phoenician merchants from the wealthy house of his father in the isle Syria, and sold to Laertes in Ithaca: the Phoenician nurse says to the merchants, τὸν κεν ἄγοιμ' ἐπὶ νηός, ὁ δ' ὕμιν μυρίον ὄνων ἄλφοι, ὅπῃ περάσῃτε κατ' ἄλλοθρόους ἀνθρώπων. τυχάν is answered by εὐρὼν (1026) as in 973 προύλεγον by ἠθδασ. Cp. 1039. The τεκών of the MSS. is absurd after vv. 1016—1020. The man has just said, 'Poly-

bos was no more your father than I am'; Oed. is anxiously listening to every word. He could not ask, a moment later, 'Had you bought me, or were you my father?'

1026 The fitness of the phrase ναπαίαις πτυχαῖς becomes vivid to anyone who traverses Cithaeron by the road ascending from Eleusis and winding upwards to the pass of Dryoscephalae, whence it descends into the plain of Thebes.

1029 ἐπὶ θητεία, like ἐπὶ μισθῷ Her. 5. 65 etc. θητεία, labour for wages, opp. to δουλεία: Isocr. or. 14 § 48 πολλοὺς μὲν...δουλεύοντας, ἄλλους δ' ἐπὶ θητείας ἰόντας. πλάνης, roving in search of any employment that he can find (not merely changing summer for winter pastures, 1137). The word falls lightly from him who is so soon to be ὁ πλανήτης *Oidipous* (*O. C.* 3).

1030 σοῦ δ'. With the σοῦ γ' of most MSS.: 'Yes, and thy *preserver*' (the first γε belonging to the sentence, the second to σωτήρ). Cp. Her. 1. 187 μὴ μέντοι γε μὴ σπανίσας γε ἄλλως ἀνοίξῃ:

OE. And how can my sire be level with him who is as nought to me?

ME. Nay, he begat thee not, any more than I.

OE. Nay, wherefore, then, called he me his son?

ME. Know that he had received thee as a gift from my hands of yore.

OE. And yet he learned to love me so dearly, who came from another's hand?

ME. Yea, his former childlessness won him thereto.

OE. And thou—hadst thou bought me or found me by chance, when thou gavest me to him?

ME. Found thee in Cithaeron's winding glens.

OE. And therefore wast thou roaming in those regions?

ME. I was there in charge of mountain flocks.

OE. What, thou wast a shepherd—a vagrant hireling?

ME. But thy preserver, my son, in that hour.

OE. And what pain was mine when thou didst take me in thine arms?

ME. The ankles of thy feet might witness.

OE. Ah me, why dost thou speak of that old trouble?

ME. I freed thee when thou hadst thine ankles pinned together.

OE. Aye, 'twas a dread brand of shame that I took from my cradle.

margin. The later MSS. have *ἐν καιροῖς με λαμβάνεις* (Pal.), or *ἐν κακοῖς με λαμβάνεις* (as A), or *ἐν κακοῖς λαμβάνεις* (as M).—For *ἐν καιροῖς* Theodor Kock conjectures *ἀγκάλαις με*: Verrall, *ἰσχον τὰγκάλισμα*: Wunder, *ἐν καλῶ με* (Weil *ἐν καλῶ σοῦ*): Blaydes, *ἡ κακὸν με*: W. W. Walker, *ἐν χεροῖν με*: Dindorf, *ἐν νάπαις με*: Nauck, *ἐν σκάφαισι* ('in cunis'): Wecklein, *ἐν δέοντι*: F. W. Schmidt, *τί δ'*; *ἐσχάτοις δυντ'* *ἐν κακοῖς με λαμβάνεις*;—I had thought of *ἐγκυρῶν*, 'when you lighted on me' (a verb

where the second *γε* belongs to *σπανίσας*. There is no certain example of a double *γε* in Soph. which is really similar. With *σοῦ δ'*: 'But thy preserver': the *γε* still belonging to *σωτήρ*, and *δέ* opposing this thought to that of v. 1029. For *δέ γε* cp. Aesch. *Ag.* 938 *ΑΓ. φήμῃ γε μέντοι δημόρους μέγα σθένει. ΚΛ. ὁ δ' ἀφθόνητος γ' οὐκ ἐπὶ κηλος πέλει.* 'True, but....' The gentle reproof conveyed by *δέ γε* is not unfitting in the old man's mouth: and a double *γε*, though admissible, is awkward here.

1031 *τί δ' ἄλγος κ.τ.λ.* And in what sense wast thou my σωτήρ? The *ἐν κακοῖς* of the later MSS. is intolerably weak: 'what pain was I suffering when you found me in trouble?' The *ἐν καιροῖς* of L (found also, with the addition of

*με*, in one later MS., Pal.) seems most unlikely to have been a corruption of *ἐν κακοῖς*. Among the conjectures, *ἀγκάλαις με* (Kock), or, better, *ἀγκάλαισι*, is perh. most probable; being slightly nearer the letters than Verrall's ingenious *ἰσχον τὰγκάλισμα*. (For the dat. *ἀγκάλαις* without *ἐν*, cp. Eur. *I. T.* 289, etc.) Such conjectures as *ἐν δέοντι* (Wecklein), *ἐν καλῶ* (Wunder), presuppose that *ἐν καιροῖς* was a gloss: but it is more probable that it was a corruption.

1035 *δεινὸν γε* in comment, as *Ph.* 1225, *El.* 341, *Ai.* 1127.—*σπαργάνων*, 'from my swaddling clothes': i.e. 'from the earliest days of infancy' (cp. Ovid *Heroid.* 9. 22 *Et tener in cunis iam Iove dignus eras*). The babe was exposed a few days after birth (717). *El.* 1139

- ΑΓ. ὥστ' ὠνομάσθης ἐκ τύχης ταύτης ὅς εἰ.  
 ΟΙ. ὦ πρὸς θεῶν, πρὸς μητρός, ἢ πατρός; φράσον.  
 ΑΓ. οὐκ οἶδ'. ὁ δὸς δὲ ταύτ' ἐμοῦ λῶον φρονεῖ.  
 ΟΙ. ἦ γὰρ παρ' ἄλλου μ' ἔλαβες οὐδ' αὐτὸς τυχῶν;  
 ΑΓ. οὐκ, ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι. 1040  
 ΟΙ. τίς οὗτος; ἦ κάτοισθα δηλῶσαι λόγῳ;  
 ΑΓ. τῶν Λαῖον δήπου τις ὠνομάζετο.  
 ΟΙ. ἦ τοῦ τυράννου τῆσδε γῆς πάλαι ποτέ;  
 ΑΓ. μάλιστα· τούτου τάνδρὸς οὗτος ἦν βοτήρ.  
 ΟΙ. ἦ καστ' ἔτι ζῶν οὗτος, ὥστ' ἰδεῖν ἐμέ;  
 ΑΓ. ὑμεῖς γ' ἄριστ' εἰδείτ' ἂν οὐπιχώριοι.  
 ΟΙ. ἔστιν τις ὑμῶν τῶν παρεστώτων πέλας  
 ὅστις κάτοιιδε τὸν βοτήρ' ὃν ἐννέπει,  
 εἴτ' οὖν ἐπ' ἀγρῶν εἴτε κἀνθάδ' εἰσιδὼν;  
 σημήναθ', ὡς ὁ καιρὸς ἡρῆσθαι τάδε. 1050  
 ΧΟ. οἶμαι μὲν οὐδέν' ἄλλον ἢ τὸν ἐξ ἀγρῶν,  
 ὃν κἀμάτευες πρόσθεν εἰσιδεῖν· ἀτὰρ  
 ἦδ' ἂν τάδ' οὐχ ἥκιστ' ἂν Ἰοκάστη λέγοι.  
 ΟΙ. γύναι, νοεῖς ἐκείνον ὄντιν' ἀρτίως  
 μολεῖν ἐφίεμεσθα; τόνδ' οὗτος λέγει; 1055

used in *EL* 863; cp. 1025, 1039 τυχῶν). 1050 ἡρῆσθαι] εὐρῆσθαι *L*. See comment. on 68. 1055 μολεῖν ἐφίεμεσθα· τὸν θ' οὗτος λέγει; *L*. Most of the later MSS. have τὸν θ',

οὔτε...πυρὸς | ἀνειλόμεν ... ἄθλιον βάρος. Some understand, 'I was furnished with cruelly dishonouring tokens of my birth,' δεινῶς ἐπονείδιστα σπάργανα, alluding to a custom of tying round the necks of children, when they were exposed, little tokens or ornaments, which might afterwards serve as means of recognition (*crepundia*, *monumenta*); see esp. Plautus *Rudens* 4. 4. 111—126, *Epidicus* 5. 1. 34; and Rich *s. v. Crepundia*, where a wood-cut shows a statue of a child with a string of *crepundia* hung over the right shoulder. Plut. *Thes.* 4 calls such tokens γνωρίσματα. In *Ar. Ach.* 431 the σπάργανα of Telephus have been explained as the tokens by which (in the play of Eur.) he was recognised; in his case, these were ρακώματα (431). But here we must surely take σπαργάνων with ἀνειλόμεν.

1036 ὥστε assents and continues: '(yes,) and so...'—ὅς εἰ, *i.e.* Οἰδίπους: see on 718.

1037 πρὸς μητρός, ἢ πατρός; *sc.*

δνειδος ἀνειλόμεν (1035): 'was it at the hands of mother or father (rather than at those of strangers) that I received such a brand?' The agitated speaker follows the train of his own thoughts, scarcely heeding the interposed remark. He is not thinking so much of his parents' possible cruelty, as of a fresh clue to their identity. Not: 'was I so named by mother or father?' The name—even if it could be conceived as given before the exposure—is not the sting; and on the other hand it would be forced to take 'named' as meaning 'doomed to bear the name.'

1044 βοτήρ: cp. 837, 761.

1046 εἰδείτ' = εἰδείητε, only here, it seems: but cp. εἴτε = εἴητε *Od.* 21. 195 (doubtful in *Ant.* 215). εἰδείμεν and εἴμεν occur in Plato (*Rep.* 581 E, *Theaet.* 147 A) as well as in verse. In *Dem. or.* 14 § 27 καταθεῖτε is not certain (κατά-θαιτε Baier and Sauppe): in *or.* 18 § 324 he has ἐνθεῖητε. Speaking generally, we

ME. Such, that from that fortune thou wast called by the name which still is thine.

OE. Oh, for the gods' love—was the deed my mother's or father's? Speak!

ME. I know not; he who gave thee to me wots better of that than I.

OE. What, thou hadst me from another? Thou didst not light on me thyself?

ME. No: another shepherd gave thee up to me.

OE. Who was he? Art thou in case to tell clearly?

ME. I think he was called one of the household of Laïus.

OE. The king who ruled this country long ago?

ME. The same: 'twas in his service that the man was a herd.

OE. Is he still alive, that I might see him?

ME. Nay, ye folk of the country should know best.

OE. Is there any of you here present that knows the herd of whom he speaks—that hath seen him in the pastures or the town? Answer! The hour hath come that these things should be finally revealed.

CH. Methinks he speaks of no other than the peasant whom thou wast already fain to see; but our lady Iocasta might best tell that.

OE. Lady, wottest thou of him whom we lately summoned? Is it of him that this man speaks?

which was taken as =  $\delta\nu\theta'$  (thus in B there is a gl.  $\delta\nu\tau\iota\nu\alpha$ , and in Bodl. Laud. 54  $\delta\nu$ ).

may say that the contracted termination -είεν for -είησαν is common to poetry and prose; while the corresponding contractions, -είμεν for -είημεν and -είτε for -είητε, are rare except in poetry.

**1049 οὖν** with the first **ἔτε**, as *EL* 199, 560: it stands with the second above, 90, 271, *Ph.* 345.—**ἐπ' ἀγρῶν**: *Od.* 22. 47 πολλά μὲν ἐν μεγάροισιν... πολλὰ δ' ἐπ' ἀγροῦ: (*cp. O. C.* 184 ἐπὶ ξένης, *EL* 1136 κατὰ γῆς ἀλλης:) the usual Attic phrase was ἐν ἀγρῷ or κατ' ἀγρούς.

**1050 ὁ καιρὸς**: for the art., *cp. [Plat.] Axiochus* 364 B νῦν ὁ καιρὸς ἐνδείξασθαι τὴν αἰὲ θρυλουμένην πρὸς σοῦ σοφίαν.—**ἡρῆσθαι**: Bellermann (objecting to the tense) reads εὔρεσθαι, citing *At.* 1023 (where, as usual, the aor. midd. = 'to gain'): but the perf. is right, and forcible, here; it means, 'to be discovered once for all.' For the form, *cp. 546 n.* *Isocr. or.* 15 § 295 τῶν δυναμένων λέγειν ἢ παιδεύειν ἢ πόλιν ἡμῶν δοκεῖ γεγενησθαι

διδάσκαλος, to be the *established* teacher.

**1051** Supply ἐννέπειν (αὐτόν), not ἐννέπει. The form οἶμαι, though often parenthetic (as *Tr.* 536), is not less common with infin. (*Plat. Gorg.* 474 Α οἶον ἐγὼ οἶμαι δεῖν εἶναι), and *Soph.* often so has it, as *EL* 1446.

**1053 ἀν...ἀν**: see on 862.

**1054 νοεῖς** = 'you wot of,' the man—*i.e.* you understand to whom I refer. We need not, then, write εἰ κείνον for ἐκείνον with A. Spengel, or νοεῖς; ἐκείνον with Blaydes, who in 1055, reading τόνδ', has a comma at ἐφίεμεσθα. *Cp.* 859.

**1055 τόνδ'** is certainly right: τόν θ' arose, when the right punctuation had been lost, from a desire to connect λέγει with ἐφίεμεσθα. Dindorf, however, would keep τόν θ': 'know ye him whom we summoned and him of whom this man speaks?' *i.e.* 'Can you say whether the persons are identical or distinct?' But the language will not bear this.

- ΙΟ. τί δ' ὄντιν' εἶπε; μηδὲν ἐντραπῆς. τὰ δὲ  
 ῥηθέντα βούλου μηδὲ μεμνήσθαι μάτην.  
 ΟΙ. οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ λαβὼν  
 σημεία τοιαῦτ' οὐ φανῶ τοῦμόν γένος.  
 ΙΟ. μὴ πρὸς θεῶν, εἶπερ τι τοῦ σαντοῦ βίου 1060  
 κῆδει, ματεύσῃς τοῦθ'. ἄλις νοσοῦς' ἐγώ.  
 ΟΙ. θάρσει· σὺ μὲν γὰρ οὐδ' \*ἐὰν τρίτης ἐγὼ  
 μητρὸς φανῶ τρίδουλος ἐκφανεῖ κακῇ.  
 ΙΟ. ὅμως πιθοῦ μοι, λίσσομαι· μὴ δρᾷ τάδε.  
 ΟΙ. οὐκ ἂν πιθοίμην μὴ οὐ τάδ' ἐκμαθεῖν σαφῶς. 1065  
 ΙΟ. καὶ μὴν φρονουῶσά γ' εὖ τὰ λῶστα σοι λέγω.  
 ΟΙ. τὰ λῶστα τοίνυν ταῦτά μ' ἀλγύνει πάλαι.  
 ΙΟ. ὦ δύσποτμ', εἴθε μήποτε γνοίης ὅς εἰ.  
 ΟΙ. ἄξει τις ἐλθὼν δεῦρο τὸν βοτῆρά μοι;  
 ταύτην δ' ἔατε πλουσίῳ χαίρειν γένει. 1070  
 ΙΟ. ἱοῦ ἱοῦ, δύστηνε· τοῦτο γάρ σ' ἔχω  
 μόνον προσειπεῖν, ἄλλο δ' οὐποθ' ὕστερον.  
 ΧΟ. τί ποτε βέβηκεν, Οἰδίπους, ὑπ' ἀγρίας  
 ἄξασα λύπης ἢ γυνή; δέδοιχ' ὅπως

But a few, at least, have τόνδ' (M, M<sup>2</sup> 1st hand, Δ). 1061 νοσοῦς' ἔχω MSS.: νοσοῦς' ἐγώ schol. (on 1056). 1062 θάρσει Brunck: θάρρει L.—οὐδ' ἂν ἐκ τρίτης ἐγώ MSS. In L ἂν has its accent from the 1st hand, but its breathing from another. Hermann restored οὐδ' ἐὰν τρίτης ἐγώ (in which Tournier suggests ἀπό for ἐγώ): but

1056 τί δ' ὄντιν' εἶπε; Aesch. P. V. 765 θέορτον ἢ βρότειον [γάμον γαμεῖ]; ἐλ ῥητόν, φράσον. ΠΡ. τί δ' ὄντιν'; ΑΓ. ΑΥ. 997 σὺ δ' εἰ τίς ἀνδρῶν; Μ. ὅστις εἰμ' ἐγώ; Μέτων. Plat. Euthyphr. 2 B τίνα γραφὴν σε γέγραπται; ΣΩ. ἦντινα; οὐκ ἀγεννή.

1058 Since οὐκ ἔστιν ὅπως, οὐκ ἂν γένοιτο ὅπως mean 'there is, there could be found, no way in which,' τοῦθ' is abnormal; yet it is not incorrect: 'this thing could not be attained, namely, a mode in which,' etc. Cp. the mixed constr. in Ai. 378 οὐ γὰρ γένοιτ' ἂν ταῦθ' ὅπως οὐχ ὧδ' ἔχειν (instead of ἔξειν).

1060 Since the answer at 1042, Iocasta has known the worst. But she is still fain to spare Oedipus the misery of that knowledge. Meanwhile he thinks that she is afraid lest he should prove to be too humbly born. The tragic power here is masterly.

1061 ἄλις (εἰμὶ) νοσοῦς' ἐγώ instead

of ἄλις ἐστὶ τὸ νοσεῖν ἐμέ: cp. 1368: Ai. 76 ἐνδον ἀρκεῖτω μένων: id. 635 κρείσσων γὰρ "Αἰδᾶ κεῦθων (n.): Her. 1. 37 ἀμείνω ἐστὶ ταῦτα οὕτω ποιεῖμενα: Dem. or. 4 § 34 ἄκοι μένων, βελτίων: Isae. or. 2 § 7 ἱκανὸς γὰρ αὐτὸς ἐφ᾽ ἀτυχῶν εἶναι: Athen. 435 D χρηὴ πίνειν, 'Ἀντίπατρος γὰρ ἱκανὸς ἐστὶ νήφων.

1062 For the genitive τρίτης μητρὸς without ἐκ, cp. El. 341 οὖσαν πατρός, 366 καλοῦ | τῆς μητρός. τρίτης μητρὸς τρίδουλος, thrice a slave, sprung from the third (servile) mother: i.e. from a mother, herself a slave, whose mother and grand-mother had also been slaves. No commentator, so far as I know, has quoted the passage which best illustrates this: Theopompus fr. 277 (ed. Müller 1. 325) Πυθονίτην... ἡ Βακχίδος μὲν ἦν δοῦλη τῆς αὐλητρίδος, ἐκεῖνη δὲ Σινώπης τῆς Θράκης... ὥστε γίνεσθαι μὴ μόνον τρίδουλον ἀλλὰ καὶ τρίπορνον αὐτήν. [Dem.] or. 58 § 17 ἐλ γὰρ ἀφείλοιστο αὐτῶ τοῦ πάπ-

IO. Why ask of whom he spoke? Regard it not...waste not a thought on what he said...’twere idle.

OE. It must not be that, with such clues in my grasp, I should fail to bring my birth to light.

IO. For the gods’ sake, if thou hast any care for thine own life, forbear this search! My anguish is enough.

OE. Be of good courage; though I be found the son of servile mother,—aye, a slave by three descents,—*thou* wilt not be proved base-born.

IO. Yet hear me, I implore thee: do not thus.

OE. I must not hear of not discovering the whole truth.

IO. Yet I wish thee well—I counsel thee for the best.

OE. These best counsels, then, vex my patience.

IO. Ill-fated one! Mayst thou never come to know who thou art!

OE. Go, some one, fetch me the herdsman hither,—and leave yon woman to glory in her princely stock.

IO. Alas, alas, miserable!—that word alone can I say unto thee, and no other word henceforth for ever.

[*She rushes into the palace.*]

CH. Why hath the lady gone, Oedipus, in a transport of wild grief? I misdoubt,

afterwards preferred οὐδ’ ἂν εἰ ’κ τρίτης ἐγώ, which (with the omission of ’κ) Campbell reads. Dindorf, οὐδ’ ἂν ἐγώ ’κ τρίτης. 1064 μὴ δρᾶ L 1st hand; a late hand has changed it to δρᾶν by writing ν above the line, also adding an ι subscript. 1070 χαλρεῖν] χλιδᾶν Nauck, from schol. τρυφᾶν, ἐναβρύνεσθαι: which words, however, manifestly

που πάλαι...διὰ τοῦτ’ οἴσεται δεῖν ἀποφύγειν ὅτι πονηρὸς ἐκ τριγωνίας ἐστίν ..., ‘if, his grandfather having formerly been a debtor,...he shall fancy himself entitled to acquittal because he is a *rascal of the third generation*.’ Eustathius *Od.* 1542. 50 quotes from Hippônax ’Αφένω τοῦτον τὸν ἐπτάδουλον (Bergk fr. 75), i.e. ‘seven times a slave.’ For the force of τρι-, cp. also τριγύλας, τρίπρατος (thrice-sold,—of a slave), τριπέδων (a slave who has been thrice in fetters). Note how the reference to the *female* line of servile descent is contrived to heighten the contrast with the real situation.

1063 κακὴ = δυσγενής, like δειλός, opp. to ἀγαθός, ἐσθλός: *Od.* 4. 63 ἄλλ’ ἀνδρῶν γένος ἐστὲ διοτρεφέντων βασιλῆων | σκηπτούχων· ἐπεὶ οὐ κε κακοὶ τοιοῦσδε τέκοιεν.

1067 τὰ λῶστα...ταῦτα: cp. *Ant.* 96 τὸ δεινὸν τοῦτο (i.e. of which you speak).

1068 δς=δοσις: *O. C.* 1171 ἐξοιδ’ ἀκούων τῶνδ’ ὅς ἐσθ’ ὁ προστάτης (n.).

1072 Iocasta rushes from the scene—to appear no more. Cp. the sudden exit of Haemon (*Ant.* 766), of Eurydicē (*ib.* 1245), and of Deianeira (*Tr.* 813). In each of the two latter cases, the exit silently follows a speech *by another person*, and the Chorus comments on the departing one’s *silence*. Iocasta, like Haemon, has spoken passionate words *immediately* before going: and here σιωπῆς (1075) is more strictly ‘reticence’ than ‘silence.’

1074 δέδοικα has here the construction proper to a verb of *taking thought* (or the like), as προμηθεύμαι ὅπως μὴ γενήσεται,—implying a desire to avert, if possible, the thing feared. *Plat. Euthyphr.* 4 Ε οὐ φοβεῖ δικαζόμενος τῷ πατρί, ὅπως μὴ αὐτὸν ἀνόσιον πρᾶγμα τυγχάνῃς πράττων;

- μὴ 'κ τῆς σιωπῆς τῆσδ' ἀναρρήξει κακά. 1075  
 OI. ὅποια χρήζει ῥηγνύτω· τοῦμόν δ' ἐγώ,  
 κεῖ σμικρὸν ἔστι, σπέρμ' ἰδεῖν βουλήσομαι.  
 αὕτη δ' ἴσως, φρονεῖ γὰρ ὡς γυνὴ μέγα,  
 τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται.  
 ἐγὼ δ' ἐμαυτὸν παῖδα τῆς Τύχης νέμων 1080  
 τῆς εὖ διδούσης οὐκ ἀτιμασθήσομαι.  
 τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς  
 μῆνές με μικρὸν καὶ μέγαν διώρισαν.  
 τοιόσδε δ' ἐκφῦς οὐκ ἂν ἐξέλθοιμ' ἔτι  
 ποτ' ἄλλος, ὥστε μὴ 'κμαθεῖν τοῦμόν γένος. 1085

suit χάλειν here. 1075 ἀναρρήξει L. Most of the later mss. agree with L, but ἀναρρήξει is in V, Bodl. Laud. 54, E (from -η), Trin. (ἀναρήξει). 1084 The 1st hand in L wrote τοιόσδ' ἐκφῦς ὡς οὐκ ἂν ἐξέλθοιμ' ἔτι. A later hand wrote δε over τοιόσδ (i.e. τοιόσδε δ'), and indicated by dots over ὡς that it was to be deleted. The

1075 The subject to ἀναρρήξει is κακά, not ἡ γυνή: for (1) ἡ γυνὴ ἀναρρήξει κακά would mean, 'the woman will burst forth into reproaches,' cp. Ar. *Eq.* 626 ο δ' ἄρ' ἐνδον ἐλασίβροντ' ἀναρρηγνύς ἔπη; Pind. fr. 172 μὴ πρὸς ἅπαντας ἀναρρήξει τὸν ἀχρεῖον λόγον; (2) the image is that of a storm bursting forth from a great stillness, and requires that the mysterious κακά should be the subject: cp. *At.* 775 ἐκρήξει μάχη; Arist. *Meteor.* 2. 8 ἐκρήξας...ἀνεμος.

1076 ε. χρήζει scornfully personifies the κακά.—βουλήσομαι, 'I shall wish': i.e. my wish will remain unaltered until it has been satisfied. Cp. 1446 προστρέψομαι; *At.* 681 ὠφελεῖν βουλήσομαι, it shall henceforth be my aim; Eur. *Med.* 259 τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι, I shall wish (shall be content) to receive from you only thus much (cp. *At.* 825 αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν). O. C. 1289 καὶ ταῦτ' ἀφ' ὑμῶν...βουλήσομαι | ...κυρεῖν ἐμοί; Pind. *Olymp.* 7. 20 ἐβελήσω...διορθῶσαι λόγον, I shall have good will to tell the tale aright. That these futures are normal, and do not arise from any confusion of present wish with future act, may be seen clearly from Plat. *Phaedo* 91 A καὶ ἐγὼ μοι δοκῶ ἐν τῷ παρόντι τοσοῦτον μόνον ἐκείνων διοίσειν' οὐ γὰρ ὅπως τοῖς παροῦσιν ἃ ἐγὼ λέγω δόξει ἀληθὴ πρόθυμη θήσομαι; and *ib.* 191 C.

1078 ὡς γυνή, for a woman: though,

as it is, her 'proud spirit' only reaches the point of being sensitive as to a lowly origin. She is proud of her lineage; Oedipus, of what he is. Whitelaw yell compares Tennyson: 'Her pride is yet no mate for mine, Too proud to care from whence I came.' Cp. Eur. *Heracl.* 978 πρὸς ταῦτα τὴν θρασεῖαν ὅστις ἂν θέλῃ | καὶ τὴν φρονοῦσαν μεῖζον ἢ γυναῖκα χρὴ | λέξει; *Hipp.* 640 μὴ γὰρ ἐν γ' ἐμοῖς δόμοις | εἴη φρονοῦσα πλείον ἢ γυναῖκα χρὴ. ὡς is restrictive; cp. 1118: Thuc. 4. 84 ἦν δὲ οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν (not a bad speaker, for a Lacedaemonian): imitated by Dionys. 10. 31 (of L. Icilius) ὡς Ῥωμαῖος, εἰπεῖν οὐκ ἀδύνατος. See on 763.

1081 Whatever may have been his human parentage, Oed. is the 'son of Fortune' (said in a very different tone from 'Fortunae filius' in Hor. *Sat.* 2. 6. 49): Fortune brings forth the months with their varying events; these months, then, are his brothers, who ere now have known him depressed as well as exalted. He has faith in this Mother, and will not shrink from the path on which she seems to beckon him; he will not be false to his sonship. We might recall Schiller's epigram on the Wolfians; whatever may be the human paternity of the *Iliad*, 'hat es doch Eine Mutter nur, Und die Züge der Mutter, Deine unsterblichen Züge, Natur.' —τῆς εὖ διδούσης, the beneficent: here absol., usu. with dat., as σφῶν δ' εὖ διδοίη

a storm of sorrow will break forth from this silence.

OE. Break forth what will! Be my race never so lowly, I must crave to learn it. Yon woman, perchance—for she is proud with more than a woman's pride—thinks shame of my base source. But I, who hold myself son of Fortune that gives good, will not be dishonoured. She is the mother from whom I spring; and the months, my kinsmen, have marked me sometimes lowly, sometimes great. Such being my lineage, never more can I prove false to it, or spare to search out the secret of my birth.

origin of the corruption plainly was that, δ' having dropped out after τοῖσδε, some one unskilled in metre thought to complete the verse with ὡς (as='be sure that,' cp. *Ai.* 39).—Blaydes conj. τοῖσδε δὴ φύς.—Dindorf, who once conjectured οὐκ ἂν ἐξέλθοιν ποτὲ | ἀλλοῖος, now rejects both verses (1084 f.). **1085** ποτ' ἄλλος] ἄτιμος Nauck.—ὥστε

*Zeus*, *O. C.* 1435. Not gen. abs., 'while she prospers me,' since the poet. τῆς for αὐτῆς could stand only at the beginning of a sentence or clause, as 1082.

**1082** συγγενεῖς, as being also sons of Τύχη; the word further expresses that their lapse is the measure of his life: cp. 963: ἀλκῇ ἐμψυτος αἰών (*Ag.* 107), years with which bodily strength keeps pace. Pind. *Nem.* 5. 40 πτόμος συγγενής, the destiny born with one.

**1083** διώρισαν: not, 'have determined that I should be sometimes lowly, sometimes great'; to do this was the part of controlling Τύχη. Rather: 'have distinguished me as lowly or great': i.e., his life has had chapters of adversity alternating with chapters of prosperity; and the months have marked these off (cp. 723). The metaphor of the months as sympathetic brothers is partly merged in the view of them as divisions of time: see on 866, 1300.

**1084** 'Having sprung of such parentage (ἐκφύς, whereas φύς would be merely 'having been born such') I will never afterwards prove (ἐξέλθοιμι, *evadam*, cp. 1011) another man' (ἄλλος, i.e. false to my own nature). The text is sound. The license of ποτ' at the beginning of 1085 is to be explained on essentially the same principle as μέλας δ' |, etc. (29, cp. 785, 791) at the end of a verse; viz. that, where the movement of the thought is rapid, one verse can be treated as virtually continuous with the next; hence, too, *Ai.* 986 οὐχ ὅσον τάχος | δῆπ' αὐτὸν ἄξει δέυρο: *Ph.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα. So here Soph. has allowed himself to retain ἐτι | ποτὲ in their natural connexion instead of writing

ἐτι | ἄλλος ποτ'. The genuineness of ποτ' is confirmed by the numerous instances in which Soph. has combined it with ἐτι, as above, 892, below, 1412: *Ai.* 98, 687: *Tr.* 830, 922.

**1086—1109** This short ode holds the place of the third στάσιμον. But it has the character of a 'dance-song' or ὑπόρχημα, a melody of livelier movement, expressing joyous excitement. The process of discovery now approaches its final phase. The substitution of a hyporcheme for a regular stasimon has here a twofold dramatic convenience. It shortens the interval of suspense; and it prepares a more forcible contrast. For the sake of thus heightening the contrast, Soph. has made a slight sacrifice of probability. The sudden exit of Iocasta has just affected the Chorus with a dark presentiment of evil (1075). We are now required to suppose that the spirited words of Oedipus (1076—1085) have completely effaced this impression, leaving only delight in the prospect that he will prove to be a native of the land. A hyporcheme is substituted for a stasimon with similar effect in the *Ajax*, where the short and joyous invocation of Pan immediately precedes the catastrophe (693—717): and in the *Antip.*, 1115—1154. The stasimon in the *Trachiniae* 633—662 may also be compared, in so far as its glad anticipations usher in the beginning of the end.

*Strophe* (1086—1097). Our joyous songs will soon be celebrating Cithaeron as native to Oedipus.

*Antistrophe* (1098—1109). Is he a son of some god,—of Pan or Apollo, of Hermes or Dionysus?

στρ. ΧΟ. εἵπερ ἐγὼ μάντις εἰμὶ καὶ κατὰ γνώμαν ἴδρις,  
 2 οὐ τὸν Ὀλυμπον ἀπείρων,  
 3 ὦ Κιθαιρών, οὐκ ἔσει τὰν αὔριον 1090  
 4 πανσέληνον, μὴ οὐ σέ γε καὶ πατριώταν \*Οἰδίπουν  
 5 καὶ τροφὸν καὶ ματέρ' αὔξειν,  
 6 καὶ χορεύεσθαι πρὸς ἡμῶν, ὥς ἐπὶ ἡρα φέροντα τοῖς  
 ἐμοῖς τυράννοις.  
 7 ἰήϊε Φοῖβε, σοὶ δὲ ταῦτ' ἀρέστ' εἶη.

ἀντ. τίς σε, τέκνον, τίς σ' ἔτικτε \*τὰν μακραίωνων ἄρα 1098  
 2 Πανὸς ὄρεσσιβάτα \*πα- 1100

μὴ 'κμαθεῖν] ὥστε μὴ οὐ μαθεῖν Blaydes.

1090 οὐκ ἔσει τὰν αὔριον MSS.: οὐκ ἔσει τὰν αὔρι Nauck: οὐκ ἔσει τὰν ἡρι Wecklein: οὐκέτι τὰν ἐτέραν Dindorf. See comment., and cp. 1101. 1091 Οἰδίπουν MSS. I write Οἰδίπουν. 1097 σοὶ δὲ MSS.: σοὶ δ' οὖν Kennedy. 1099 τῶν MSS.: τῶν Heimsoeth.—ἀρα L: ἀρα Heath.

1086 μάντις: as *El.* 472 εἰ μὴ ᾗ γὼ παράφρων μάντις ἔφην καὶ γνώμας | λειπομένα σοφᾶς: cp. *O. C.* 1080, *Ant.* 1160, *Al.* 1419: and *μαντεύομαι* = 'to presage.'

1087 κατὰ with an accus. of respect is somewhat rare (*Tr.* 102 *κρατιστεύων* κατ' ὄμμα: *ib.* 379 ἡ κάρτα λαμπρὰ καὶ κατ' ὄμμα καὶ φύσιν), except in such phrases as κατὰ πάντα, κατ' οὐδέν, κατὰ τοῦτο. Cp. Metrical Analysis.

1088 οὐ=οὐ μὰ: see on 660.—ἀπείρων=ἀπειρος: *Hesych.* 1. 433 ἀπειρονας ἀπειράτους. *Σοφοκλῆς* *Θυέστη*. Ellendt thinks that ἀπειράτους here meant ἀπεράτους ('limitless'): but 'elsewhere ἀπειράτος always = 'untried' or 'inexperienced.' Conversely *Soph.* used ἀπειρος in the commoner sense of ἀπείρων, 'vast,' fr. 481 *χιτῶν ἀπειρος ἐνδυτήριος κακῶν*. περά-ω, to go through, πείρα (*περία*), a going-through (*peri-us*, *peri-culium*), are closely akin to πέρα, beyond, πέρας, πείραρ a limit (*Curt. Elym.* §§ 356, 357): in poetical usage, then, their derivatives might easily pass into each other's meanings.

1090 τὰν αὔριον πανσέληνον, 'the full-moon of to-morrow,' acc. of ἡ αὔριον πανσέληνος (there is no adj. αὔριος), as *Eur. Alc.* 784 *τὴν αὔριον μέλλουσιν*, acc. of ἡ αὔριον μέλλουσα, *Hēr.* 1117 *τὸν αὔριον χρόνον*. At Athens the great Dionysia were immediately followed by the Πάνδια, a festival held at full-moon in the middle of the month Elaphebolion (at the beginning of April): cp. A. Mommsen *Heortol.* p. 389, and C. F.

Hermann *Ant.* 11. § 59. Wolff remarks that, if this play was produced on the last day of the Dionysia, the poet would have known that arrangement long beforehand, and may have intended an allusion to the Πάνδια which his Athenian hearers would quickly seize. This would explain why precisely 'to-morrow's full-moon' is named.—Nauck reads αὔρι (as = ταχέως, 'the coming' full-moon): Wecklein, ἡρι (dat. of ἡρ), 'the vernal full-moon'—that, namely, in Elaphebolion.—πανσέληνον (*sc. ὥραν*): *Her.* 2. 47 *ἐν τῇ αὐτῇ πανσέληνῳ*. For the accus., cp. on 1138 *χειμῶνα*. The meaning is: 'At the next full-moon we will hold a joyous παννυχίς, visiting the temples with χοροὶ (*Ant.* 153), in honour of the discovery that Oedipus is of Theban birth; and thou, Cithaeron, shalt be a theme of our song.' Cp. *Eur. Ion* 1078, where, in sympathy with the nocturnal worship of the gods, ἀστερωπὸς | ἀνεχθρέυσεν ἀλθίρ, | χορεύει δὲ Σελάνα. The rites of the Theban Dionysus were νύκτωρ τὰ πολλά (*Eur. Bacch.* 486).

1091 πατριώταν, since Cithaeron partly belongs to Boeotia; so Plutarch of Chaeroneia calls the Theban Dionysus his πατριώτην θεόν, *Mor.* 671 c.—I read Οἰδίπουν instead of Οἰδίπου. With the genitive, the subject to αὔξειν must be either (1) ἡμᾶς understood, which is impossibly harsh; or (2) τὰν...πανσέληνον. Such a phrase as ἡ πανσέληνος αὔξει σε, i.e., 'sees thee honoured,' is possible; cp. 438 ἡδ' ἡμέρα φύσει σε καὶ διαφθερεῖ: but

CH. If I am a seer or wise of heart, O Cithaeron, thou Strophe. shalt not fail—by yon heaven, thou shalt not!—to know at to-morrow's full moon that Oedipus honours thee as native to him, as his nurse, and his mother, and that thou art celebrated in our dance and song, because thou art well-pleasing to our prince. O Phoebus to whom we cry, may these things find favour in thy sight!

Who was it, my son, who of the race whose years are many that bore thee in wedlock with Pan, the mountain-roaming Antistrophe.

Blaydes conject. *κορᾶν*. 1100 *πανδς δρεσσιβάτα προσπελασθείς* MSS. (L has *προσπελασθείσα*, without elision.) To supply the want of a syllable after *δρεσσιβάτα*, Hermann inserted *τις*, Heath *που*: Wunder and others wrote *δρεσσιβάταο*: Dindorf conjectured *Νύμφα δρεσσιβάτα που Πανί πλαθείσα*. Lachmann restored *πατρός πελασθείς*.

it is somewhat forced; and the order of the words is against it. The addition of one letter, giving *Οιδίπουν*, at once yields a clear construction and a pointed sense. 'Thou shalt not fail to know that *Oedipus* honours thee both as native to him, and as his nurse and mother (*i.e.*, not merely as belonging to his Theban fatherland, but as the very spot which sheltered his infancy); and that thou art celebrated in choral song by *us* (*πρός ἡμῶν*), seeing that thou art well-pleasing to *him*.' *μη οὐ* with *αὔξειν*, because *οὐκ ἀπείρων ἔσει* = a verb of hindrance or denial with a negative. *αὔξειν*, not merely by praises, but by the fact of his birth in the neighbourhood: as Pindar says of a victor in the games, *Olymp.* 5. 4 *τὰν σὺν πόλιν αὔξων*, *Pylh.* 8. 38 *αὔξων πάτρην*. The acc. *φέροντα*, instead of *φέρον*, may be explained by supposing that *σέ γε* is carried on as subject to *χορεύεσθαι*: cp. *Tr.* 706 n. Another defence of the acc. would be to take *καὶ χορ. πρὸς ἡμῶν* as a parenthesis (cp. *Ant.* 1279 n.): so Tyrrell in *Class. Rev.* II. 141.

1092 *τροφόν*, as having sheltered him when exposed: *τί μ' ἐδέχου*; 1391. *ματέρ'*, as the place from which his life rose anew, though it had been destined to be his *τάφος*, 1452.

1094 *χορεύεσθαι*, to be celebrated with choral song: *Ant.* 1153 *πάννυχαι | χορεύουσι τὸν ταμῖαν Ἰακχόν*. (Not 'danced over,' like *ἀείδω τεμένος*, Pind. *Ol.* II. 76.)

1095 *ἐπὶ ἡρα φέροντα*: see Merry's note on *Od.* 3. 164 *αὖτις ἐπ' Ἀτρείδῃ Ἀγαμέμνονι ἡρα φέροντες*. *ἡρα* was probably acc. sing. from a nom. *ἡρ*, from

root *ἄρ* (to fit), as = 'pleasant service.' After the phrase *ἡρα φέρειν* had arisen, *ἐπὶ* was joined adverbially with *φέρειν*, *ἐπὶ ἡρα φέρειν* being equivalent to *ἡρα ἐπιφέρειν*. Aristarchus, who according to Herodian first wrote *ἐπὶ ἡρα*, must have supposed an impossible tmesis of a compound adj. in the passage of the *Od.* just quoted, also in 16. 375, 18. 56.—*τοῖς ἑμοῖς τυρ.*, *i.e.* to Oedipus: for the plur., see on *θανάτων*, 497.

1096 *ἰήϊε*, esp. as the Healer: see on 154.

1097 *σὸς δέ*: *El.* 150 *Νύβα, σὲ δ' ἔγωγε νέμω θεόν.—ἀρέστ'*: *i.e.* consistent with those oracles which still await a λύσις *εὐαγής* (921).

1098 *ἔτικτε*: see on 870.

1099 *τὰν μακραίωνων*: here not goddesses (Aesch. *Tk.* 524 *δαροβλοῖσι θεοῖσιν*), but the Nymphs, who, though not immortal, live beyond the human span; *Hom. Hymn.* 4. 260 *αἶ ῥ' οὔτε θνητοῖς οὐτ' ἀθανάτοισιν ἔπονται* | *δηρὸν μὲν ζῶνσι καὶ ἀμβροτον εἰδάρ' ἐδουσιν*. They consort with Pan, *ὅς τ' ἀνὰ πῖσιν | δενδρήεντ' ἄμυδις φοιτᾷ χοροῖσιν* *Νύμφαις*, *Hymn.* 19. 2.

1100 In *Πανὸς δρεσσιβάτα προσπελασθείς*, the reading of the MSS., we note (1) the loss after *δρεσσιβάτα* of one syllable, answering to the last of *ἀπείρων* in 1087: (2) the somewhat weak compound *προσπελασθείς*: (3) the gen., where, for this sense, the dat. is more usual, as Aesch. *P. V.* 896 *μηδὲ πλαθεῖν γαμετῇ*. L has *κότῃ* written over *δρεσσιβάτα*. I had thought of *λέκτροις πελασθείς*. But the gen. is quite admissible: and on other grounds Lachmann's *πατρός πελασθείς* is far better,

- 3 τρὸς πελασθεῖς; ἢ σέ γ' \*εὐνάτειρά τις  
 4 Λοξίου; τῷ γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι.  
 5 εἴθ' ὁ Κυλλήνας ἀνάσσω, 1104  
 6 εἴθ' ὁ Βακχείος θεὸς ναίων ἐπ' ἄκρων ὀρέων εὐρημα  
 δέξατ' ἔκ του  
 7 Νυμφᾶν Ἑλικωνίδων, αἷς πλείστα συμπαίζει.

- ΟΙ. εἰ χρή τι κάμῃ μὴ συναλλάξαντά πω, 1110  
 πρέσβεις, σταθμάσθαι, τὸν βοτῆρ' ὅρᾶν δοκῶ,  
 ὄνπερ πάλαι ζητοῦμεν. ἔν τε γὰρ μακρῷ  
 γήρᾳ ξυνάδει τῷδε τάνδρῃ σύμμετρος,  
 ἄλλως τε τοὺς ἄγοντας ὥσπερ οἰκέτας

1101 ἢ σέ γε θυγάτηρ Λοξίου L. Most of the later MSS. insert *tis* before *θυγάτηρ*, while a few agree with L. Arndt conjectures *ἢ σέ γ' εὐνάτειρά τις*. Hartung, *ἢ σέ γ' οὐβρείος κόρα*. 1107 εὐρημα] σ' εὐρημα Dindorf: ἀγρευμα M. Schmidt: γέννημα or λόχευμα Wecklein: δώρημα Gleditsch: σε θρέμμα Wolff. 1109 ἑλικωνιάδων L, with almost all the later MSS. (A has *ἑλικωνιάδων* by correction from *ἑλικωνίδων*.)—

since *πατρός*, written *πρῶς*, would explain the whole corruption.

1101 If in 1090 we keep *οὐκ ἔσει τὰν αὔριον*, it is best to read here with Arndt, *ἢ σέ γ' εὐνάτειρά τις*. On the view that in 1090 *τὰν ἐπιούσαν ἔσει* was a probable emendation (see Appendix on that verse), I proposed to read here, *ἢ σέ γ' ἔφυσε πατήρ | Λοξίας*; If the *σε* of *ἔφυσε* had once been lost (through a confusion with the preceding *σέ*), ΓΕΦΥΠΑΤΗΡ might easily have become ΓΕΘΥΓΑΤΗΡ: the *tis* (which is not in L.) would have been inserted for metre's sake, and the change of *Λοξίας* to *Λοξίου* would have followed. (It cannot be objected that a mention of the mother is required here, since, as the context shows, the foremost thought is, 'what god was thy sire?') It would be a very forced way of taking *ἢ σέ γέ τις θυγάτηρ* to make *θυγάτηρ* depend on *μακραίωνων*, and *Λοξίου* on *πελασθεῖς* (i.e., 'some daughter of the Nymphs wedded to Pan, or haply to Loxias'). Nor does it seem easy to take *θυγάτηρ* with *τὰν μακραίωνων* in both clauses ('some daughter of the Nymphs, wedded to Pan, or perhaps to Loxias'). On the whole, I now prefer Arndt's correction.—For *σέ γε* in the second alternative, cp. *Ph.* 1116 *πότμος σε δαιμόνων τάδ', | οὐδὲ σέ γε δόλος ἔσχευ*. *Her.* 7. 10 (ad fin.) *διαφορεῖμενον ἢ κού ἐν γῇ τῇ Ἀθηναίων ἢ σέ γε ἐν τῇ Λακεδαιμονίων*.

1103 *πλάκες ἀγρόνομοι* = *πλ. ἀγροῦ νεμομένον*, highlands affording open pasturage: so *ἀγρον. αὐλαῖς*, *Ani.* 785. Apollo as a pastoral god had the title of *Νόμιος* (*Theocr.* 25. 21), which was esp. connected with the legend of his serving as shepherd to Laomedon on Ida (*Il.* 21. 448) and to Admetus in Thessaly (*Il.* 2. 766: *Eur. Alc.* 572 *μηλονόμης*). Macrobius 1. 17. 43 (*Apollinis aedes ut ovium pastoris sunt apud Camirenses* [in Rhodes] *ἐπιμηλίου, apud Naxios ποιμνίου, itemque deus ἀρνοκόμης colitur, et apud Lesbios ναπαῖδος* [cp. above, 1026], *et multa sunt cognomina per diversas civitates ad dei pastoris officium tendentia*. Callim. *Hymn. Apoll.* 47 *οὐδὲ κεν αἴγες | δέουωτο βρεφῶν ἐπιμηλίδες, ἦσαν Ἀπόλλων | βοσκομένης ὄφθαλμον ἐπήγαγεν*.

1104 ὁ Κυλλήνας ἀνάσσω, *Hermes: Hom. Hymn.* 3. 1 *Ἐρμῆν θυμει, Μοῦσα, Διὸς καὶ Μαϊάδος υἱόν, | Κυλλήνης μεδέοντα καὶ Ἀρκαδίας πολυμήλου*: *Verg. Aen.* 8. 138 *quæ candida Maia | Cyllenes gelido conceptum vertice fudit*. The peak of Cyllene (now *Ziria*), about 7300 ft. high, in N. E. Arcadia, is visible from the Boeotian plain near Leuctra, where Cithaeron is on the south and Helicon to the west, with a glimpse of Parnassus behind it: see my *Modern Greece*, p. 77.

1105 ὁ Βακχείος θεός, not 'the god Βάκχος' (though in *O. C.* 1494 the MSS. give *Ποσειδωνίῳ θεῷ* = *Ποσειδῶνι*), but

father? Or was it a bride of Loxias that bore thee? For dear to him are all the upland pastures. Or perchance 'twas Cyllene's lord, or the Bacchants' god, dweller on the hill-tops, that received thee, a new-born joy, from one of the Nymphs of Helicon, with whom he most doth sport.

OE. Elders, if 'tis for me to guess, who have never met with him, I think I see the herdsman of whom we have long been in quest; for in his venerable age he tallies with yon stranger's years, and withal I know those who bring him, methinks, as servants

Ἑλικωνίδων Porson. ἑλικωνίδων Wilamowitz.

1111 πρόσβει L. A letter (evidently σ) has been erased after ι. A very late hand has written υν over ει. The other MSS. have πρόσβει (A), πρόσβυ (received by Blaydes and Campbell), or πρόσβυν (Elmsley and Hartung). Dindorf cp. Aesch. *Pers.* 840 (where the chorus is addressed), ὅμεις δέ, πρόσβεις, χαίρετ'. 1114 ἄλλως τε] Nauck gives δμῶς τε, and further con-  
 jec-

'the god of the Βάκχοι,' the god of Bacchic frenzy; *Hom. Hymn.* 19. 46 ὁ Βάκχειος Διώνυσος; *O. C.* 678 ὁ Βακχιώτας... Διώνυσος. Some would always write Βάκχειος (like Ὀμήρειος, Αἰάντειος, etc.): on the other hand, Βακχειός is said to have been Attic (cp. Καδμείος); see Chandler, *Greek Accentuation*, § 381, 2nd ed.

1107 εὔρημα expresses the sudden delight of the god when he receives the babe from the mother,—as Hermes receives his new-born son Pan from the Νύμφη εὐπλόκαμος, *Hom. Hymn.* 19. 40 τὸν δ' αἰψ' Ἑρμείης ἐριούνιος ἐς χέρα θῆκεν | δεξιόμενος χαίρειν δὲ νόψ' περιώσια δαίμων. The word commonly = a lucky 'find,' like ἔρμαιον, or a happy thought. In Eur. *Ion* 1349 it is not 'a foundling,' but the box containing σπάργανα found by Ion.

1109 συμπαίζει: Anacreon fr. 2 (Bergk p. 775) to Dionysus: ὦναξ, ᾧ δαμάλης (subduing) Ἔρως | καὶ Νύμφαι κυανώπιδες | πορφυρέη τ' Ἀφροδίτῃ | συμπαίζουσιν ἐπιστρέφει δ' ὑψηλὴν κορυφὰς ὄρεων. Ἑλικωνίδων is Porson's correction of Ἑλικωνιάδων (MSS.), ad Eur. *Or.* 614. Since αἰς answers to δέ in 1097, Nauck conjectured Ἑλικῶνος αἰσι. But this is unnecessary, as the metrical place allows this syllable to be either short or long: so in *El.* 486 ἀσχίσταις answers to 502 νυκτὸς εὖ.

1110—1185 ἐπεισδιδὼν τέταρτον. The herdsman of Laius is confronted with the messenger from Corinth. It is discovered that Oedipus is the son of Laius.

1110—1116 The οἰκεῖς, who alone escaped from the slaughter of Laius and his following, had at his own request been

sent away from Thebes to do the work of a herdsman (761). Oedipus had summoned him in order to see whether he would speak of λησταί, or of one ληστής (842). But meanwhile a further question has arisen. Is he identical with that herdsman of Laius (1040) who had given up the infant Oedipus to the Corinthian shepherd? He is now seen approaching. With his coming, the two threads of discovery are brought together.

1110 κάμῃ, as well as you, who perhaps know better (1115).—μὴ συναλλάξαντά πω, though I have never come into intercourse with him, have never met him: see on 34, and cp. 1130.

1112 ἐν... γήρᾳ: ἐν describes the condition in which he is, as *Ph.* 185 ἐν τ' ὀδύναϊς ὁμοῦ | λιμῷ τ' οἰκτρός: *Al.* 1017 ἐν γήρᾳ βαρὺς.

1113 ξυνάδει with τῷδε τάνδρῃ: σύμμετρος merely strengthens and defines it: he agrees with this man in the tale of his years.

1114 ἄλλως τε, and moreover: cp. *Her.* 8. 142 ἄλλως τε τοῦτων ἀπάντων αἰτίους γενέσθαι δουλῶσύνῃ τοῖσι Ἑλλήσι Ἀθηναίους οὐδαμῶς ἀνασχετὸν ('and besides,' introducing an additional argument). *Soph.* has ἄλλως τε καὶ = 'especially,' *El.* 1324. 'I know them as servants' would be ἐγνώκα ὄντας οἰκέτας. The ὥσπερ can be explained only by an ellipse: ὥσπερ ἂν γνόην οἰκέτας ἐμῶντο (cp. 923). Here it merely serves to mark his first impression as they come in sight: 'I know those who bring him as (methinks) servants of mine own.'

- ἐγνωνκ' ἔμαντοῦ· τῇ δ' ἐπιστήμῃ σύ μου 1115  
 προὔχοις τάχ' ἄν που, τὸν βοτήρ' ἰδὼν πάρος.  
 XO. ἔγνωκα γάρ, σάφ' ἴσθι· Λαΐου γὰρ ἦν  
 εἶπερ τις ἄλλος πιστὸς ὥς νομεὺς ἀνὴρ.  
 OI. σὲ πρῶτ' ἐρωτῶ, τὸν Κορίνθιον ξένον,  
 ἦ τόνδε φράξεις; AG. τοῦτον, ὅνπερ εἰσοράς. 1120  
 OI. οὗτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέπων  
 ὅς' ἄν σ' ἐρωτῶ. Λαΐου ποτ' ἦσθα σύ;

## ΘΕΡΑΠΩΝ.

- ἦ, δοῦλος οὐκ ὠνητός, ἀλλ' οἴκοι τραφεῖς.  
 OI. ἔργον μεριμνῶν ποῖον ἦ βίον τίνα;  
 OE. ποίμναις τὰ πλείστα τοῦ βίου συνειπόμην. 1125  
 OI. χώροις μάλιστα πρὸς τίσι ξύναυλος ὦν;  
 OE. ἦν μὲν Κιθαιρῶν, ἦν δὲ πρόσχωρος τόπος.  
 OI. τὸν ἄνδρα τόνδ' οὖν οἶσθα τῇδέ που μαθῶν;  
 OE. τί χρῆμα δρῶντα; ποῖον ἄνδρα καὶ λέγεις;  
 OI. τόνδ' ὃς πάρεστιν· ἦ ξυναλλάξας τί πω; 1130

tures *δντας* for *ῶσπερ*. See comment. 1130 ἦ L 1st hand, corrected to ἦ by a later hand.—*ξυναλλάξας* L, the first λ made from ν, as if the scribe had begun to write *ξυναντήσας*. The later MSS. are divided between the alternative readings, ἦ *ξυναλλάξας* (as E, Bodl. Laud. 54, Vat. a, c), and ἦ *ξυνήλλαξας* (as A, T, V, Δ). The change of

1117 γάρ, in assent ('you are right, for,' etc.), 731: *Ph.* 756: *Ant.* 639, etc.—*Λαΐου γάρ ἦν...νομεύς*: a comma at ἦν is admissible (cp. 1122), but would not strictly represent the construction here, in which the idea—*Λαΐου ἦν πιστὸς νομεύς, εἶπερ τις ἄλλος*—has been modified by the restrictive *ὥς* before *νομεύς*.—*ὥς* only means that the sense in which a *νομεύς* can show *πίστις* is narrowly limited by the sphere of his work. See on 763: cp. 1078.

1119 τὸν Κορίνθ. ξένον with σὲ, instead of a vocative, gives a peremptory tone: *Ant.* 441 σὲ δὴ, σὲ τὴν νεύουσαν εἰς πέδον κἄρα, | φῆς ἡ καταρνεῖ κ.τ.λ., where the equivalent of ἐρωτῶ here is understood. Cp. *Al.* 71 οὗτος, σὲ τὸν τὰς κ.τ.λ. So in the nomin. *Xen. Cyr.* 4. 5. 22 σὺ δ', ἔφη, ὁ τῶν Ἑλλαντικῶν ἀρχῶν, ὑπὸ μινον. Blaydes thinks that τῷ Κορινθίῳ ξένῳ in *Ar. Th.* 404 comes hence. Surely rather from the *Sthenoboea* of *Eur. ar.* *Athen.* 427 Ε πεσὸν δὲ νῦν λελήθεν οὐδὲν ἐκ χερὸς, | ἀλλ' εὐθὺς αὐδᾶ, τῷ Κορινθίῳ ξένῳ.

1121 Cp. *Tr.* 402 οὗτος, βλέψ' ὦδε.

1123 ἦ, the old Attic form of the 1st pers., from *ἐα* (*Pl.* 4. 321, *Her.* 2. 19): so the best MSS. in *Plat. Phaed.* 61 B, etc. That *Soph.* used ἦ here and in the *Niobe* (fr. 409) ἦ γὰρ φίλη γ' ὡ τῶνδε τοῦ προφερέτερου, is stated by the schol. on *Il.* 5. 533 and on *Od.* 8. 186. L has ἦν here and always, except in *O. C.* 973, 1366, where it gives ἦ. In *Eur. Tro.* 474 ἦ μὲν τύραννος κέλς τύρανν' ἐγὼ μᾶμην is Elmsley's corr. of ἦμεν τύραννοι κ.τ.λ. On the other hand *Eur.*, at least, has ἦν in several places where ἦ is impossible: *Hipp.* 1012 μάταιος ἀρ' ἦν, οὐδαμοῦ μὲν οὖν φρενῶν: *H. F.* 1416 ὥς ἐς τὸ λῆμα παντός ἦν ἥσων ἀνὴρ: *Alc.* 655 παῖς δ' ἦν ἐγὼ σοι τῶνδε διάδοχος δόμων: *Ion* 280 βρέφος νεογνὸν μητρός ἦν ἐν ἀγκάλαις.—οἴκοι τραφεῖς, and so more in the confidence of the master: cp. schol. *Ar. Eq.* 2 (ὁν Παφλάγονα τὸν νεώνητον), πεφύκαμεν γὰρ καὶ τῶν οἰκετῶν μᾶλλον πιστεύει τοῖς οἰκοὶ γεννηθείσι καὶ τραφεῖσιν ἢ οἱς ἂν κτησώμεθα πριάμενοι. Such *vernac*

of mine own. But perchance thou mayest have the advantage of me in knowledge, if thou hast seen the herdsman before.

CH. Aye, I know him, be sure; he was in the service of Laius—trusty as any man, in his shepherd's place.

[*The herdsman is brought in.*]

OE. I ask thee first, Corinthian stranger, is this he whom thou meanest? ME. This man whom thou beholdest.

OE. Ho thou, old man—I would have thee look this way, and answer all that I ask thee.—Thou wast once in the service of Laius?

#### HERDSMAN.

I was—a slave not bought, but reared in his house.

OE. Employed in what labour, or what way of life?

HE. For the best part of my life I tended flocks.

OE. And what the regions that thou didst chiefly haunt?

HE. Sometimes it was Cithaeron, sometimes the neighbouring ground.

OE. Then wottest thou of having noted yon man in these parts—

HE. Doing what?...What man dost thou mean?...

OE. This man here—or of having ever met him before?

ἦ into ἦ probably induced the change of the aor. participle into the aor. indic.—πω] In L the ω has been made from ο or α after erasure of at least two other letters. The word was never πωσ or που: Dübner suggests πούσ, Campbell ποτέ. The last letter seems to have been σ, and the word may perhaps have been πάροσ.—πωσ r: που

were called *οικογενεῖς* (Plat. *Men.* 82 B: Dio Chrys. 15. 25 τοὺς παρὰ σφίσι γεννηθέντας οὓς οικογενεῖς καλοῦσι), *οικοτραφεῖς* (Pollux 3. 78), *ἐνδογενεῖς* (oft. in inscriptions, as *C. I. G.* 1. 828), or *οικότριβες* [Dem.] or. 13 § 24, Hesych. 2. 766.

**1124** *μεριμνῶν*. In classical Greek *μεριμνᾶν* is usu. 'to give one's thought to a question' (as of philosophy, Xen. *Mem.* 4. 7. 6 τὸν ταῦτα μεριμνῶντα); here merely= 'to be occupied with': cp. *Cyr.* 8. 7. 12 τὸ πολλὰ μεριμνᾶν: and so in the *N. T.*, 1 Cor. 7. 33 μεριμνᾷ τὰ τοῦ κόσμου.

**1126** *ξύναιλος*, prop. 'dwelling with' (*μανία ξύναιλος* *Αἰ.* 611): here, after *πρός*, merely 'having thy haunts': an instance of that redundant government which Soph. often admits: below 1205 ἐν πόνοισι | ξύνοικος: *Αἰ.* 464 γυμνὸν...τῶν ἀριστέων ἄτερ: *Ph.* 31 κενὴν οἰκησιν ἀνθρώπων δίχα: *Ant.* 919 ἐρημος πρὸς φίλων: 445 ἐξω βαρείας αἰτίας ἐλευθέρον.

**1127** *ἦν μὲν*, as if replying to *χῶροι τίνες ἦσαν πρὸς οἷς ξυν. ἦσθα*;

**1128** *οἶσθα* with *μαθὼν*, are you aware of having observed this man here? Cp. 1142 *οἶσθα...δοῦς*; We could not render, 'do you know this man, through having observed him?' *εἰδέναι*, implying intuitive apprehension, is said of knowing facts and propositions: in regard to persons, it is not used in the mere sense of 'being acquainted with one' (*γνωρίζω*), but only in that of 'knowing one's character,' as Eur. *Med.* 39 ἐγώδρα τήνδε. So *scire*, *wissen*, *savoir*, Ital. *sapere*. On the other hand, *γινώσκω*, implying a process of examination, applies to all mediate knowledge, through the senses, of external objects: so *noscere*, *kennen*, *connaître*, Ital. *conoscere*. Cp. Cope in *Journ. of Philology* 1. 79.

**1129** *καὶ λέγεις*: see on 772.

**1130** The constr. is *οἶσθα μαθὼν...ἦ ξυναλλάξας*; Oed. takes no more notice of the herdsman's nervous interruption

- ΘΕ. οὐχ ὥστε γ' εἰπεῖν ἐν τάχει μνήμης ὕπο.  
 ΑΓ. κούδέν γε θαῦμα, δέσποτ'· ἀλλ' ἐγὼ σαφῶς  
 ἀγνώτ' ἀναμνήσω νυν. εὖ γὰρ οἶδ' ὅτι  
 κάτοιδεν ἦμος τὸν Κιθαιρώνος τόπον  
 ὁ μὲν διπλοῖσι ποιμνίοις, ἐγὼ δ' ἐνὶ  
 ἐπλησίαζον τῷδε τάνδρῃ τρεῖς ὄλους  
 ἐξ ἥρος εἰς ἀρκτοῦρον ἐκμήνους χρόνους·  
 χεიმῶνα δ' ἤδη τὰμά τ' εἰς ἔπαυλ' ἐγὼ  
 ἤλαννον οὗτός τ' εἰς τὰ Λαῖτου σταθμά.  
 λέγω τι τούτων, ἣ οὐ λέγω πεπραγμένον;  
 ΘΕ. λέγεις ἀληθῆ, καίπερ ἐκ μακροῦ χρόνου.

1135

1140

Blaydes. 1131 ὕπο] ἀπο Reiske.

ποιμνίοις, ἐγὼ δ' ἐνὶ, | ἐπλησίαζε.

MS.: but the Trin. MS. has ἐκμήνους, whence Porson restored ἐκμήνους.

1135 f. Heimsoeth conject. νέμων διπλοῖσι

1137 ἐμμήνους L, with almost all the later

1138 χει-

than is necessary for the purpose of sternly keeping him to the point. ἡ συνήλαλας...; 'have you ever met him?' mars the force of the passage. The testimony of L to συναλλάξας has the more weight since this is the less obvious reading. Cp. verse 1037, which continues after an interruption the construction of verse 1035.

1131 οὐχ ὥστε γ' εἰπεῖν: cp. 361.—μνήμης ὕπο, at the prompting of memory, —ὕπο having a like force as in compound verbs meaning to 'suggest,' etc.: Plut. Mor. 813 E λογισμοὺς οὓς ὁ Περικλῆς αὐτὸν ὑπεμίμνησκεν, recalled to his mind: so ὑποβολεύς (ib.), 'a prompter.' The phrase is more poetical and elegant than μνήμης ἀπο, the conjecture of Reiske. Blaydes, reading ἀπο, compares ἀπὸ τῆς γλώσσης (O. C. 936).

1132 f. κούδέν γε: cp. Ph. 38 n. ἀγνώτ' = οὐ γιγνώσκοντα, not recognising me: 677 n.

1134 Soph. has the epic ἦμος in two other places of dialogue, Tr. 531 (answered by ἦμος) and 155; also once in lyrics Ai. 935; Eur. once in lyrics (Hec. 915); Aesch. and Comedy, never.—τὸν Κιθαιρώνος τόπον. The sentence begins as if it were meant to proceed thus: τὸν Κ. τόπον ὁ μὲν διπλοῖς ποιμνίοις ἐνεμεν, ἐγὼ δ' ἐνὶ (ἐνεμον), πλησίαζων αὐτῷ; but, the verb ἐνεμε having been postponed, the participle πλησίαζων is irregularly combined with the notion of ἐνεμον and turned into a finite verb, ἐπλησίαζον: thus leaving τὸν Κ. τόπον without any

proper government. (In the above explanation, the act. voice of νέμων has been used, since this was specially said of shepherds: cp. Xen. Cyr. 3. 2. 20 ἐπεὶ ὄρη ἀγαθὰ ἔχετε, ἐθέλοιτ' ἂν εἰς ἐνέμεν ταῦτα τοὺς Ἀρμενίους; The midd. would also be correct, as = 'to range over.') For the irregular but very common change of participle into finite verb cp. El. 190 οἰκονομῶ... ὧδε μὲν δεκεῖ σὺν στολᾷ | κεναῖς δ' ἀμφίσταμαι τραπέζαις (instead of ἀμφίσταμένη): so Ant. 810 (ὕμνος ὕμνησεν instead of ὕμνω ὕμνηθείσαν): Tr. 676 ἡφάνισται, διάβρορον πρὸς οὐδενός | τῶν ἐνδον, ἀλλ' ἔδεστον ἐξ αὐτοῦ φθίνει. Thuc. 4. 100 προσέβαλον τῷ τευχίσματι, ἄλλω τε τρόπῳ πειράσαντες καὶ μηχανὴν προσήγαγον. Though we can have δῶμα πελάζει (Eur. Andr. 1167), 'is carried towards the house,' the dat. τῷδε τάνδρῃ after ἐπλησίαζον here is proof in itself that the verb does not govern τόπον: further the sense required is not 'approached,' but 'occupied.' Brunck, taking τῷδε τάνδρῃ as = ἐμοί, was for changing ἐπλησίαζον to ἐπλησίαζε: which only adds the new complication of an irregular μὲν and δέ. The text is probably sound. Heimsoeth's conjecture, νέμων for ὁ μὲν, with ἐπλησίαζε, is attractive, but the parenthetic ἐγὼ δ' ἐνὶ is then very awkward. Nauck proposes ἐν Κιθαιρώνος νάπαις | (this with Blaydes) νομεὺς διπλοῖσι ποιμνίοις ἐπιστατῶν | ἐπλησίαζε: but this is to re-write, not to correct.

1137 ἐξ ἥρος εἰς ἀρκτοῦρον: from

HE. Not so that I could speak at once from memory.

ME. And no wonder, master. But I will bring clear recollection to his ignorance. I am sure that he well wots of the time when we abode in the region of Cithaeron,—he with two flocks, I, his comrade, with one,—three full half-years, from spring to Arcturus; and then for the winter I used to drive my flock to mine own fold, and he took his to the fold of Laïus. Did aught of this happen as I tell, or did it not?

HE. Thou speakest the truth—though 'tis long ago.

ὑῶνα L: χειμῶνι r. As the accus. was changed into the easier dat., so the dat. in turn became the gen. in some copies (Γ has χειμῶνος, with γρ. χειμῶνι). In A there is an erasure over the νι of χειμῶνι, but no trace (I think) of α.

March to September. In March the herd of Polybus drove his flock up to Cithaeron from Corinth, and met the herd of Laïus, who had brought up his flock from the plain of Thebes. For six months they used to consort in the upland glens of Cithaeron; then, in September, when Arcturus began to be visible a little before dawn, they parted, taking their flocks for the winter into home-steads near Corinth and Thebes.—ἀρκτοῦρον, (the star α of the constellation Boötes,) first so called in Hes. *Op.* 566 where (610) his appearance as a morning star is the signal for the vintage. Hippocrates, *Epidem.* 1. 2. 4, has περὶ ἀρκτοῦρον as 'a little before the autumnal equinox': and Thuc. 2. 78 uses περὶ ἀρκτοῦρον ἐπιτολάς to denote the same season. See Appendix.

ἐκμήνους. Plato (*Legg.* 916 B) ἐντὸς ἐκμήνου, sc. χρόνου: the statement in Lidd. and Scott's *Lexicon* (6th ed.) that it is *feminine* was due to a misunderstanding of the words πλὴν τῆς ἱερᾶς (sc. νόσου) just afterwards. Aristotle also has this form. Cp. ἐκπλεθρος (Eur.), ἐκπους, ἐκπλευρος. The form ἐξμεδύμων in Ar. *Pax* 631 is an Atticism: cp. ἔξπουν Plat. *Comicus* fr. 36, where Meineke quotes Philemon (a grammarian who wrote on the Attic dialect): 'Ἀττικῶς μὲν ἔξπουν καὶ ἐξκλινον λέγεται, ὥσπερ καὶ παρὰ Σοφοκλεῖ ἐξπηχυστί: adding Steph. Byz. 345 "Ἐγυῖος, πόλις Σικελίας, γραφὴν Ἀττικὴν ἔχουσα. Besides ἐκμηρος, Aristotle uses the form ἐξάμηρος (which occurs in a perhaps interpolated place of Xen., *Hellen.* 2. 3. 9); as he has also ἐξάπους. The Attic dialect similarly preferred πεντέπους to πεντάπους, ὀκτώπους to ὀκτάπους, but always

said πενταπλοῦς, ἑξαπλοῦς, ὀκταπλοῦς.

1138 The fact that L has χειμῶνα without notice of a variant, while some other MSS. notice it as a variant on their χειμῶνι, is in favour of the accus., the harder reading. It may be rendered 'for the winter,' since it involves the notion of the time *during* which the flock was to remain in the ἐπαναύα. It is, however, one of those temporal accusatives which are almost adverbial, the idea of duration being merged in that of season, so that they can even be used concurrently with a temporal genitive: Her. 3. 117 τὸν μὲν γὰρ χειμῶνα θεῖ σφι ὁ θεός... τοῦ δὲ θέρεος σπεύροντες... χρητίζοντο τῷ ὕδατι. 2. 95 τῆς μὲν ἡμέρας ἰχθύς ἀγρεύει, τὴν δὲ νύκτα τάδε αὐτῷ χρᾶται. 2. 2 τὴν ἄρην ἐπαγνέειν σφι αἰγας, 'at the due season.' 7. 151 τὸν αὐτὸν τοῦτον χρόνον πέμψαντας... ἀγγέλους. Cp. above, 1090 τὰν αὐρίον πανσέληνον. The tendency to such a use of the accus. may have been an old trait of the popular language (cp. αὐρίαν ἤκοντες Ar. *Ach.* 23, καιρὸν ἐφήκεις Soph. *At.* 34). Modern Greek regularly uses the accus. for the old temporal dat.: e.g. τὴν τρίτην ἡμέραν for τῇ τρίτῃ ἡμέρᾳ. Classical prose would here use the genit.: Thuc. 1. 30 χειμῶνος ἥδη ἀνεχώρησαν. The division of the year implied is into ἔαρ, θέρος (including ὀπώρα), and χειμῶν (including φθινόπωρον).

1140 πεπραγμένον, predicate: = πέπρακται τι τούτων ἂ λέγω;

1141 ἐκ, properly 'at the interval of'; cp. Xen. *An.* 1. 10. 11 ἐκ πλείους ἢ τὸ πρόσθεν ἔφηνος, at a greater distance: so ἐκ τόξου ῥύματος, at the interval of a bow-shot, *ib.* 3. 3. 15.

- ΑΓ. φέρ' εἰπὲ νῦν, τότ' οἶσθα παῖδά μοί τινα  
δούς, ὡς ἐμαυτῷ θρέμμα θρεψαίμην ἐγώ;  
ΘΕ. τί δ' ἔστι; πρὸς τί τοῦτο τοῦπος ἱστορεῖς;  
ΑΓ. ὁδ' ἐστίν, ὦ τᾶν, κείνος ὃς τότ' ἦν νέος. 1145  
ΘΕ. οὐκ εἰς ὀλεθρον; οὐ σιωπήσας ἔσει;  
ΟΙ. ᾄ, μὴ κόλαζε, πρέσβυ, τόνδ', ἐπεὶ τὰ σὰ  
δεῖται κόλαστοῦ μάλλον ἢ τὰ τοῦδ' ἔπη.  
ΘΕ. τί δ', ὦ φέριστε δεσποτῶν, ἀμαρτάνω;  
ΟΙ. οὐκ ἐννέπων τὸν παῖδ' ὃν οὗτος ἱστορεῖ. 1150  
ΘΕ. λέγει γὰρ εἰδὼς οὐδέν, ἀλλ' ἄλλως πονεῖ.  
ΟΙ. σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς, κλαίων δ' ἐρεῖς.  
ΘΕ. μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσῃ.  
ΟΙ. οὐχ ὡς τάχος τις τοῦδ' ἀποστρέψει χέρας;  
ΘΕ. δύστηνος, ἀντὶ τοῦ; τί προσχρῆζων μαθεῖν; 1155  
ΟΙ. τὸν παῖδ' ἔδωκας τῷδ' ὃν οὗτος ἱστορεῖ;  
ΘΕ. ἔδωκ'. ὀλέσθαι δ' ὠφελον τῇδ' ἡμέρα.  
ΟΙ. ἀλλ' εἰς τόδ' ἤξεις μὴ λέγων γε τοῦνδικον.  
ΘΕ. πολλῷ γε μάλλον, ἦν φράσω, διόλλυμαι.  
ΟΙ. ἀνὴρ ὁδ', ὡς ἔοικεν, ἐς τριβὰς ἑλᾷ. 1160  
ΘΕ. οὐ δῆτ' ἔγωγ', ἀλλ' εἶπον ὡς δοίην πάλαι.  
ΟΙ. πόθεν λαβών; οἰκεῖον, ἢ 'ξ ἄλλου τινός;  
ΘΕ. ἐμὸν μὲν οὐκ ἔγωγ', ἔδεξάμην δέ του.  
ΟΙ. τίνος πολιτῶν τῶνδε κακ ποίας στέγης;  
ΘΕ. μὴ πρὸς θεῶν, μή, δέσποθ', ἱστόρει πλέον. 1165  
ΟΙ. ὀλωλας, εἴ σε ταῦτ' ἐρήσομαι πάλιν.  
ΘΕ. τῶν Λαΐου τοῖνυν τις ἦν γεννημάτων.

1145 νέος] βρέφος Wecklein.

1144 τί δ' ἔστι; = 'what is the matter?' 'what do you mean?' Cp. 319 (n.).—πρὸς τί cannot be connected as a relative clause with τί δ' ἔστι, since τίς in classical Greek can replace ὅστις only where there is an indirect question; e.g. εἰπὲ τί σοι φίλον. Cp. *El.* 316: *Tr.* 339. Hellenistic Greek did not always observe this rule: Mark xiv. 36 οὐ τί ἐγὼ θέλω, ἀλλὰ τί σὺ.

1145 ὦ τᾶν, triumphantly, 'my good friend.' It is not meant to be a trait of rustic speech: in *Ph.* 1387 Neoptolemus uses it to Philoctetes; in *Eur. Her.* 321 Iolaus to Demophon, and *ib.* 688 the θεράπων to Iolaus; in *Bacch.* 802 Dionysus to Pentheus.

1146 οὐκ εἰς ὀλεθρον; see on 430.—οὐ σιωπήσας ἔσει; = a fut. perfect,—at once, or once for all; Dem. or. 4 § 50 τὰ δέοντα ἐσόμεθα ἐγνωκότες καὶ λόγων ματαίων ἀπηλλαγμένοι. So *Ant.* 1067 ἀντιδούς ἔσει, *O. C.* 816 λυπηθεὶς ἔσει. The situation shows that this is not an 'aside.' The θεράπων, while really terrified, could affect to resent the assertion that his master had been a foundling.

1147 κόλαζε: of words, *At.* 1107 τὰ σέμν' ἔπη | κόλαζ' ἐκείνους. On the Harvard stage, the Theban at 1146 was about to strike the Corinthian (see § 9 of the first note in the Appendix).

1149 ὦ φέριστε: in tragedy only here and Aesch. *Th.* 39 ('Ετεόκλεες, φέριστε

ME. Come, tell me now—wottest thou of having given me a boy in those days, to be reared as mine own foster-son?

HE. What now? Why dost thou ask the question?

ME. Yonder man, my friend, is he who then was young.

HE. Plague seize thee—be silent once for all!

OE. Ha! chide him not, old man—thy words need chiding more than his.

HE. And wherein, most noble master, do I offend?

OE. In not telling of the boy concerning whom he asks.

HE. He speaks without knowledge—he is busy to no purpose.

OE. Thou wilt not speak with a good grace, but thou shalt on pain.

HE. Nay, for the gods' love, misuse not an old man!

OE. Ho, some one—pinion him this instant!

HE. Alas, wherefore? what more wouldst thou learn?

OE. Didst thou give this man the child of whom he asks?

HE. I did,—and would I had perished that day!

OE. Well, thou wilt come to that, unless thou tell the honest truth.

HE. Nay, much more am I lost, if I speak.

OE. The fellow is bent, methinks, on more delays...

HE. No, no!—I said before that I gave it to him.

OE. Whence hadst thou got it? In thine own house, or from another?

HE. Mine own it was not—I had received it from a man.

OE. From whom of the citizens here? from what home?

HE. Forbear, for the gods' love, master, forbear to ask more!

OE. Thou art lost if I have to question thee again.

HE. It was a child, then, of the house of Laïus.

Καθμείων ἄναξ); ironical in Plat. *Phaedr.* 238 D.

**1152** πρὸς χάριν, so as to oblige: Dem. or. 8 § 1 μήτε πρὸς ἐχθραν ποιείσθαι λόγον μηδένα μήτε πρὸς χάριν: *Ph.* 594 πρὸς ἰσχύος κράτος, by main force.—κλαίων: see on 401.

**1164** Cp. *Αἰ.* 72 τὸν τὰς αἰχμαλωτίδας χέρας | δεσμοῖς ἀπευθύνοντα (preparatory to flogging): *Οἰδ.* 22. 189 σὺν δὲ πόδας χεῖράς τε δέον θυμαλγέει δεσμῷ | ἐν μάλ' ἀποστρέψαντε (of Melanthius the goat-herd); then κίων ἀν' ὑψηλὴν ἔρυσαν πέλασάν τε δοκοῖσιν: and so left him hanging.

**1155** δύστηνος sc. ἐγώ. This agrees best with Soph.'s usage: see *Tr.* 377 ὦ δύστηνος (n.): though the adj. could also refer to Oed. (cp. 1071).

**1158** εἰς τὸδ' = εἰς τὸ ὀλέσθαι: *Αἰ.* 1365 αὐτὸς ἐνθάδ' ἔξομαι, i.e. εἰς τὸ θάπτεισθαι.

**1160** ἐς τριβὰς ἐλά, will push (the matter) to delays (*Ant.* 577 μὴ τριβὰς ἐτι),—is bent on protracting his delay: ἐλαύνειν as in Her. 2. 124 ἐς πᾶσαν κακότητα ἐλάσαι, they said that he went all lengths in wickedness: Tyrtæus 11. 10 ἀμφοτέρων δ' εἰς κόρον ἤλάσατε, ye had taken your fill of both. For the fut., expressing resolve, cp. *Ar. Av.* 759 αἶρε πλῆκτρον, εἰ μαχεῖ.

**1161** οὐ δῆτ' ἔγωγε, as *Ph.* 735, *Tr.* 1208. Remark πάλαι referring to 1157: so *audum* can refer to a recent moment.

**1167** The words could mean either:

- ΟΙ. ἡ δοῦλος, ἡ κείνου τις ἐγγενὴς γεγώς;  
 ΘΕ. οἴμοι, πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν.  
 ΟΙ. κάγωγ' ἀκούειν· ἀλλ' ὅμως ἀκουστέον. 1170  
 ΘΕ. κείνου γέ τοι δὴ παῖς ἐκλήζεθ'. ἡ δ' ἔσω  
 κάλλιστ' ἂν εἴποι σὴ γυνὴ τὰδ' ὥς ἔχει.  
 ΟΙ. ἡ γὰρ δίδωσιν ἦδε σοι; ΘΕ. μάλιστ', ἄναξ.  
 ΟΙ. ὥς πρὸς τί χρείας; ΘΕ. ὥς ἀναλώσαιμί νιν.  
 ΟΙ. τεκούσα τλήμων; ΘΕ. θεσφάτων γ' ὅκνω κακῶν. 1175  
 ΟΙ. ποίων; ΘΕ. κτενείν νιν τοὺς τεκόντας ἦν λόγος.  
 ΟΙ. πῶς δῆτ' ἀφήκας τῷ γέροντι τῷδε σύ;  
 ΘΕ. κατοικτίσας, ὦ δέσποθ', ὥς ἄλλην χθόνα  
 δοκῶν ἀποίσειν, αὐτὸς ἔνθεν ἦν· ὁ δὲ  
 κάκ' ἐς μέγιστ' ἔσωσεν. εἰ γὰρ οὗτος εἶ 1180  
 ὃν φησιν οὗτος, ἴσθι δύσποτμος γεγώς.  
 ΟΙ. ἱοῦ ἱοῦ· τὰ πάντ' ἂν ἐξήκοι σαφῆ.  
 ὦ φῶς, τελευταῖόν σε προσβλέψαιμι νῦν,  
 ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν, ξὺν οἷς τ'  
 οὐ χρῆν ὁμιλῶν, οὓς τέ μ' οὐκ ἔδει κτανῶν. 1185

στρ. α'. ΧΟ. ἰὼ γενεαὶ βροτῶν,  
 2 ὡς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.

**1170** ἀκούων L, with most of the later MSS., including A. But in some (as V, V<sup>2</sup>, V<sup>3</sup>, V<sup>4</sup>) ἀκούων has been made from ἀκούειν. Plutarch, who twice quotes this verse, reads ἀκούειν (*Mor.* 522 C, 1093 B). The schol. in L, κάγω ὡσαύτως εἰμὶ τῷ νῦν ἀκούειν, cannot be taken, however, as proving that he read the infin., since τῷ νῦν

(1) 'he was one of the children of Laius'; or (2) 'he was one of the children of the household of Laius,' τῶν Λαίου being gen. of οἱ Λαίου. The ambiguity is brought out by 1168. See on 814.

**1168** κείνου τις ἐγγενὴς γεγώς, some one belonging by birth to his race, the genit. depending on the notion of γένος in the adj., like δωμάτων ὑπόστεγοι, *El.* 1386.

**1169** I am close on the horror,—close on uttering it: (ὥστε) λέγειν being added to explain the particular sense in which he is πρὸς τῷ δεινῷ, as ἀκούειν defines that in which Oedipus is so. Cp. *El.* 542 τῶν ἐμῶν...ἡμερον τέκνων...ἔσχε δαί-  
 σασθαι: Plat. *Crito* 52 B οὐδ' ἐπιθυμία  
 σε ἄλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν  
 εἰδέναι.

**1171** While γέ τοι, γε μέντοι, γε μὲν δῆ are comparatively frequent, γέ τοι δῆ

is rarer: we find it in Ar. *Nub.* 372, Plato *Phaedr.* 264 A, *Rep.* 476 E, 504 A, *Crito* 44 C.

**1174** ὥς='in her intention': see on 848.—πρὸς τί χρείας nearly=πρὸς ποίαν χρεῖαν, with a view to what kind of need or desire, i.e. with what aim: cp. 1443: *Ph.* 174 ἐπὶ παντὶ τῷ χρεῖας ἱσταμένῳ: *Ant.* 1229 ἐν τῷ (=τίνι) ξυμφορᾷ, in what manner of plight.

**1176** τοὺς τεκόντας, not, as usually, 'his parents' (999), but 'his father': the plur. as τυράννοις, 1095.

**1178** 'I gave up the child through pity,' ὥς...δοκῶν, 'as thinking' etc.: i.e., as one might fitly give it up, who so thought. This virtually elliptic use of ὥς is distinct from that at 843, which would here be represented by ὥς ἀπολίσσονται.—ἄλλην χθόνα ἀποίσειν (αὐτόν): cp. O. C. 1769 Θήβας δ' ἡμᾶς | τὰς ὡγυ-

OE. A slave? or one born of his own race?

HE. Ah me—I am on the dreaded brink of speech.

OE. And I of hearing; yet must I hear.

HE. Thou must know, then, that 'twas said to be his own child—but thy lady within could best say how these things are.

OE. How? She gave it to thee? HE. Yea, O king.

OE. For what end? HE. That I should make away with it.

OE. Her own child, the wretch? HE. Aye, from fear of evil prophecies.

OE. What were they? HE. The tale ran that he must slay his sire.

OE. Why, then, didst thou give him up to this old man?

HE. Through pity, master, as deeming that he would bear him away to another land, whence he himself came; but he saved him for the direst woe. For if thou art what this man saith, know that thou wast born to misery.

OE. Oh, oh! All brought to pass—all true! Thou light, may I now look my last on thee—I who have been found accursed in birth, accursed in wedlock, accursed in the shedding of blood!

[*He rushes into the palace.*]

CH. Alas, ye generations of men, how mere a shadow do I <sup>1st</sup> count your life! <sup>strophe.</sup>

ἀκούειν might be an instrum. dat. paraphrasing ἀκούων.

conject. μάλιστ'.

edd. Cp. 461.

1185 οὐ χρῆν ὁμιλῶν L: οὐ χρῆν μ' ὁμιλῶν r, and the older

MSS.); another has corrected it to λῶ, rightly, since λῶ answers to ὅστις in 1197.

1188 ἐναριθμῶ] ἐναριθμῶι (i.e. ἐν ἀριθμῶ) L 1st hand: the final ι has been almost

γίους πέμψον.

1180 κάκ': a disyllabic subst. or adj. with short penult. is rarely elided unless, as here, it is (a) first in the verse, and also (b) emphatic: so O. C. 48, 796: see A. W. Verrall in *Journ. Phil.* XII. 140.

1182 ἄν ἐξήκοι, must have come true (cp. 1011), the opt. as Plat. *Gorg.* 502 D οὐκοῦν ἡ ῥητορικὴ δημιουργία ἂν εἴη: Her. 1. 2 εἴησαν δ' ἂν οὗτοι Κρήτες: id. 8. 136 τάχα δ' ἂν καὶ τὰ χρηστήρια ταῦτά οἱ προλέγοι.

1184 ἀφ' ὧν οὐ χρῆν (φύναι), since he was foredoomed to the acts which the two following clauses express.

1186—1222 στάσιμον τέταρτον. See § 10 of the first note in the Appendix.

1st strophe (1186—1195). How vain is mortal life! 'Tis well seen in Oedipus:

1st antistrophe (1196—1203): who saved Thebes, and became its king:

2nd strophe (1204—1212): but now what misery is like to his?

2nd antistrophe (1213—1222). Time hath found thee out and hath judged. Would that I had never known thee! Thou wast our deliverer once; and now by thy ruin we are undone.

1187 ὥς with ἐναριθμῶ: τὸ μηδὲν adverbially with ζώσας: i.e. how absolutely do I count you as living a life which is no life. ζώσας should not be taken as= 'while you live,' or 'though you live.' We find οὐδὲν εἰμι, 'I am no more,' and also, with the art., τὸ μηδὲν εἰμι, 'I am as if I were not': *Tr.* 1107 κἂν τὸ μηδὲν ᾧ: *Al.* 1275 τὸ μηδὲν ὄντας. Here ζώσας is a more forcible substitute for οὖσας, bringing out the contrast between the semblance of vigour and the real feebleness.—ἴσα καλ=ἴσα (or ἴσον) ὥσπερ, a phrase used by Thuc. 3. 14 (ἴσα καὶ κέται ἐσμέν), and Eur. *El.* 994 (σεβίξω σ' ἴσα καὶ μάκαρας), which reappears in late Greek, as Aristid. 1. 269 (Dind.).—ἐναριθμῶ only here, and (midd.) in Eur. *Or.*

- 3 τίς γάρ, τίς ἀνὴρ πλέον  
 4 τὰς εὐδαιμονίας φέρει 1190  
 5 ἢ τοσοῦτον ὅσον δοκεῖν  
 6 καὶ δόξαντ' ἀποκλῖναι;  
 7 τὸν σὸν τοι παράδειγμ' ἔχων,  
 8 τὸν σὸν δαίμονα, τὸν σὸν, ὦ τλάμον Οἰδιπόδα,  
 βροτῶν 1195  
 9 οὐδὲν μακαρίζω·

- ἀντ. α'. ὅστις καθ' ὑπερβολὰν  
 2 τοξεύσας ἐκράτησε τοῦ πάντ' εὐδαίμονος ὄλβου,  
 3 ὦ Ζεῦ, κατὰ μὲν φθίσας  
 4 τὰν γαμφώνυχα παρθένον  
 5 χρησμωνδόν, θανάτων δ' ἐμᾶ 1200  
 6 χώρα πύργος ἀνέστα·  
 7 ἐξ οὗ καὶ βασιλεὺς καλεῖ  
 8 ἐμὸς καὶ τὰ μέγιστ' ἐτιμάθης, ταῖς μεγάλαισιν ἐν  
 9 Θήβαισιν ἀνάσπων.

- στρ. β. τανῦν δ' ἀκούειν τίς ἀθλιώτερος; 1204

erased. A gloss ἐντάττω is written above.

**1193** τὸ σὸν τοι MSS. L has a comma after τὸ (added as if to guard against the words being read τόσον), and the marg. schol., τὸν σὸν βίον παράδειγμα ἔχων οὐδένα μακαρίζω καὶ εὐδαιμονίζω. As βίον would be a natural equivalent for δαίμονα here, the Scholiast may have read τὸν σὸν τοι: though it is also possible that he took τὸ σὸν as='thy lot.'—τὸν σὸν τοι Camerarius, and so most of the recent edd.

**1196** οὐδένα MSS.: οὐδὲν Hermann.

**1197** ἐκράτησε Hermann, with some later MSS. (ἐκράτησε M<sup>2</sup>, ἐκράτησεν Vat. a):

623 εἰ τοῦμὸν ἔχθος ἐναριθμεῖ κῆδός τ' ἐμὸν=ἐν ἀριθμῷ ποιεῖ, if you make of account.

**1190** φέρει=φέρεται, cp. 590.

**1191** δοκεῖν 'to seem,' sc. εὐδαιμονεῖν: not absol., 'to have reputation,' a sense which οἱ δοκοῦντες, τὰ δοκοῦντα can sometimes bear in *direct antithesis* to οἱ ἀδοξοῦντες or the like (Eur. *Her.* 291 etc.). Cp. Eur. *Her.* 865 τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν πρὶν ἂν | θανόντ' ἴδῃ τις: *Al.* 125 ὁρῶ γὰρ ἡμᾶς οὐδὲν δντας ἄλλο πλὴν | εἰδῶλ' ὅσοιπερ ζῶμεν ἢ κούφην σκιάν.

**1192** ἀποκλῖναι, a metaphor from the heavenly bodies; cp. ἀποκλινομένης τῆς ἡμέρας (Her. 3. 104): and so κλίνει ἡ ἡμέρα, ὁ ἥλιος in later Greek: Dem. or. 1 § 13 οὐκ ἐπὶ τὸ βᾶθυμειν ἀπέκλινεν. Xen. *Mem.* 3. 5. 13 ἡ πόλις...ἐπὶ τὸ χεῖρον

ἐκλινεν.

**1193** τὸν σὸν τοι κ.τ.λ. The apparently long syllable τὸν (=ἐξ in 1202) is 'irrational,' having the time-value only of -: see Metrical Analysis. The τὸ σὸν τοι of the MSS. involves a most awkward construction:—'having thy example,—having thy fate, I say, (as an example)': for we could not well render 'having thy case (τὸ σὸν) as an example.' Against τὸν σὸν, which is decidedly more forcible, nothing can be objected except the three-fold repetition; but this is certainly no reason for rejecting it in a lyric utterance of passionate feeling.

**1195** οὐδὲν βροτῶν, nothing (*i.e.* no being) among men, a stronger phrase than οὐδένα: Nauck compares fr. 652 οἱ δὲ τῇ γλώσση θρασεῖς | φεύγοντες ἅτας

Where, where is the mortal who wins more of happiness than just the seeming, and, after the semblance, a falling away? Thine is a fate that warns me,—thine, thine, unhappy Oedipus—to call no earthly creature blest.

For he, O Zeus, sped his shaft with peerless skill, and won the prize of an all-prosperous fortune; he slew the maiden with crooked talons who sang darkly; he arose for our land as a tower against death. And from that time, Oedipus, thou hast been called our king, and hast been honoured supremely, bearing sway in great Thebes.

But now whose story is more grievous in men's ears?

ἐκράτησας L. Blaydes writes ἐκράτησας ἐς (for τοῦ) πάντ', a former conject. of Hermann's. 1200 ἀνέστα L 1st hand: a much later hand has added σ. Most of the later MSS. have ἀνέστας, but L<sup>2</sup> has ἀνέστα. Hermann preferred ἀνέστας. 1202 f. καλεῖ | ἐμός To avoid the hiatus, Elmsley proposed ἐμός | καλεῖ, Blaydes καλεῖ τ' | ἐμός, Heimsoeth κλύεις | ἐμός. But, as Wunder said, the hiatus is allowed here. Cp. 1190 φέρει | ἦ, Ant. 119 στόμα | ἔβα.—For ἐμός, Hermann and Blaydes give ἀμός, in order that this verse, like the corresponding one in the strophe (1195), may begin with a long syllable; but this is unnecessary, since the anacrusis is com-

ἐκτός εἰσι τῶν κακῶν' | "Ἀρης γὰρ οὐδὲν τῶν κακῶν λωτίζεται, 'no dastard life': Hom. Hymn. 4. 34 οὐπερ τι πεφυγμένον ἔστ' Ἀφροδίτην | οὔτε θεῶν μακάρων οὔτε θνητῶν ἀνθρώπων. Add Phil. 446 (with reference to Thersites being still alive) ἐμελλ' ἐπεὶ οὐδὲν πω κακὸν γ' ἀπώλετο, | ἀλλ' εὖ περιστέλλουσιν αὐτὰ δαίμονες | καὶ πως τὰ μὲν πανοῦργα καὶ παλιντριβῇ | χαίρουσ' ἀναστρέφοντες ἐξ Ἀϊδου, τὰ δὲ δίκαια καὶ τὰ χρήστ' ἀποστέλλουσ' αἶε. The οὐδένα of the MSS. involves the resolution of a long syllable (the second of οὐδέν) which has an ictus; this is inadmissible, as the ear will show any one who considers the antistrophic verse, 1203, Θῆβαισιν ἀνάσσω.

1197 καθ' ὑπερβολὰν τοξέυσας, having hit the answer to the riddle of the Sphinx, when Teiresias and all others had failed: cp. 398: Aesch. Ag. 628 ἔκυρσας ὥστε τοξότης ἄκρος σκοποῦ.—ἐκράτησε. At 1193 the Chorus addressed Oedipus: at 1197 (δοῦναι κ.τ.λ.) they turn to invoke Zeus as the witness of his achievements; and so in 1200 L, which here has the corrupt ἐκράτησας, rightly gives ἀνέστα. Then at 1201 (ἔξ οὗ κ.τ.λ.) they resume the direct address to Oedipus, which is thenceforth maintained to the end of the ode. To read ἐκράτησας and ἀνέστας would be to efface a fine trait, marking

the passion of grief which turns from earth to heaven, and then again to earth.—τοῦ πάντ' εὐδαίμονος: for the adverbial πάντα see on 475; also 823, 1425.

1198 φθίσας, because the Sphinx, when her riddle was solved, threw herself from a rock (Apollod. 3. 5): cp. 397 ἔπαυσά νιν.

1199 τὰν γαμψώνυχα κ.τ.λ. In poetry, when a subs. has two epithets, the first may stand, with the art., before it, and the second after it. This is the 'divided attribute': see Phil. 392 n. τὸν μέγαν Πάκτιον εὐχρυσον: O. C. 1234 τὸ τε κατὰ μεμπτον ... | γῆρας ἀφίλον: El. 133 τὸν ἐμόν...πατέρ' ἄθλιον. So Pind. Pyth. 1. 95, 5. 99 etc. This is not like τὸ σὸν στόμα...ἐλεινόν in 672 (n.).—παρθένον: see on κόρα, 508.

1200 θανάτων πύργος: see on 218.

1204 ἀκούειν, to hear of, defining ἀθλιώτερος: Eur. Hipp. 1202 φρικώδη κλύειν. Whose woes are more impressive to others, or more cruel for himself? Cp. O. C. 306 πολλὸν...τὸ σὸν | θυμὸν διήκει πάντας. The constr. is τίς ἀθλιώτερος ἀκούειν, τίς (ἀθλιώτερος) ξύννοκος ἐν αἰταις κ.τ.λ., who is more wretched to hear of (whose story is more tragic), who is more wretched as dwelling amid woes (whose present miseries are sharper)? It is not possible to supply μάλλον with ξύννοκος from ἀθλιώτερος.

- 2 τίς ἄταις ἀγρίαις, τίς ἐν πόνοις 1205  
 3 ξύνοικος ἀλλαγῇ βίου;  
 4 ἰὼ κλεινὸν Οἰδίπου κάρα,  
 5 ᾧ μέγας λιμὴν 1208  
 6 αὐτὸς ἤρκεσεν  
 7 παιδὶ καὶ πατρὶ θαλαμηπόλῳ πεσεῖν, 1210  
 8 πῶς ποτε πῶς ποθ' αἰ πατρῷαί σ' ἄλοκες φέρειν, τάλας,  
 9 σὺγ' ἐδυνάθησαν ἐς τοσόνδε;

αντ. β'. ἐφευρέ σ' ἄκονθ' ὁ πάνθ' ὀρώων χρόνος·

- 2 δικάζει τὸν ἄγαμον γάμον πάλαι  
 3 τεκνοῦντα καὶ τεκνούμενον. 1215  
 4 ἰὼ Λαίειον <ᾧ> τέκνον,  
 5 εἶθε σ' εἶθε σε  
 6 μήποτ' εἰδόμαν.  
 7 δύρομαι γὰρ \*ὥσπερ ἰάλεμον χέων

mon. Cp. Metrical Analysis, p. lxxxviii.

1205 τίς ἐν πόνοις, τίς ἄταις ἀγρίαις MSS. τίς ἄταις ἀγρίαις, τίς ἐν πόνοις Hermann: who, however, in his 3rd ed. (1833) preferred τίς ᾧδ' ἐν ἄταις, τίς ἐν ἀγρίοις πόνοις, inserting Δίκα before δικάζει in 1214. Hartung writes here τίς ἄταις ἀγρίαις πλέον (omitting τίς ἐν πόνοις), and in 1214 δικάζει τ' ἄγαμον γάμον: and so Heimsoeth, but with τόσαις for πλέον. 1208 ᾧ μέγας λιμὴν] Heimsoeth conject. πῶς γάμου λιμὴν, Mekler ἢ στέγας (i.e. στέγης) λιμὴν. 1209 πατρὶ] πόσει Blaydes, as Wunder suggested.—πεσεῖν] ἔμπεσεῖν Hartung: πέλειν Heimsoeth. 1214 δικάζει τὸν MSS.: δικάζει τ' Hermann, for the sake of metrical correspondence with 1205 τίς ἄταις ἀγρίαις κ.τ.λ. Gleditsch, keeping τὸν here, would insert ἐν before ἀγρίαις in 1205. But neither change is

1205 In 1214 the δικάζει τὸν of the MSS. should be kept (see Metrical Analysis): here the simple transposition of τίς ἐν πόνοις is far the most probable cure for the metre. ἐν with ἄταις as well as πόνοις: see on 734: for the redundant ἐν...ξύν-, 1126.

1206 The dat. ἀλλαγῇ might be instrumental, but is rather circumstantial, = τοῦ βίου ἡλλαγμένου.

1208 λιμὴν: schol. ὅτι μήτηρ ἦν καὶ γυνὴ ἢ Ἰοκάστη, ἣν λέγει λιμένα. Cp. 420 ff.

1210 πεσεῖν here = ἐμπεσεῖν (which Hartung would read, but unnecessarily). Ar. Th. 1122 πεσεῖν ἐς εὐνὰς καὶ γαμήλιον λέχος. The bold use is assisted by θαλαμηπόλῳ (bridegroom) which goes closely with πεσεῖν.

1211 ἄλοκες: cp. 1256, An. 569, Aesch. Th. 753.

1212 σὺγ': cp. Aesch. Ag. 37 οἶκος

δ' αὐτός, εἰ φθογγὴν λάβοι, | σαφέστατ' ἂν λέξειεν.

1213 ἄκονθ', not as if he had been a criminal who sought to hide conscious guilt; but because he had not foreseen the disclosure which was to result from his inquiry into the murder of Laius.—χρόνος, which φύει ἀθῆλα (Ai. 647): fr. 280 πρὸς ταῦτα κρύπτε μηδέν, ὥς ὁ πάνθ' ὀρώων | καὶ πάντ' ἀκούων (cp. note on 660) πάντ' ἀναπτύσσει χρόνος: see on 614. Time is here invested with the attributes of the divine omniscience and justice.

1214 δικάζει (see on 1205), prop. 'tries,' as a judge tries a cause (δικὴν δικάζει): here, 'brings to justice,' punishes: a perhaps unique poetical use, for in Pind. Olymp. 2. 59, which Mitchell quotes, ἀλιτρά...δικάζει τις = simply 'tries.' Aesch. has another poet. use, Ag. 1412 δικάζεις...φυγὴν ἐμοί = καταδικάζεις φυγὴν ἐμοῦ.—γάμον πάλαι τεκνοῦντα καὶ τεκ-

Who is a more wretched captive to fierce plagues and troubles, with all his life reversed?

Alas, renowned Oedipus! The same bounteous place of rest sufficed thee, as child and as sire also, that thou shouldst make thereon thy nuptial couch. Oh, how can the soil wherein thy father sowed, unhappy one, have suffered thee in silence so long?

Time the all-seeing hath found thee out in thy despite: he judgeth the monstrous marriage wherein begetter and begotten have long been one. 2nd anti-strophe.

Alas, thou child of Laius, would that I had never seen thee! I wail as one who pours a dirge

necessary, since the 1st syllable of ἀγρίαῖς can be long: cp. Metrical Analysis, p. lxxxviii.

**1216** ἰὼ Λαίτειον τέκνον MSS.: Erfurdt supplied ὦ before τέκνον. See comment.

**1217** εἶθε σ' εἶθε MSS.: εἶθε σ' εἶθε σε Wunder.

**1218** ὀδύρομαι MSS.: δύρομαι Seidler.—ὡς περίαλλα | λαχέων ἐκ στομάτων L. The later MSS. offer no variation, except περίαλα (Bodl. Barocc. 66), and ἀχέων (V<sup>2</sup>).—For λαχέων, Erfurdt conjectured λαχίων.—Wecklein has given, δύρομαι γὰρ ὡς περίαλλ' | λαλέμων | ἐκ στομάτων, making λαλέμων an adj., and quoting Hesych., λαλέμων δυστήρων, ἀθλιών: Eur. *H. F.* 109 ἡλέμων | γών ἀοιδός.—Burges, ὡς περίαλλ' | ἰαν χέων.—Neither of the two latter emendations was known to me when I conjectured ὡς περ ἰάλεμον χέων,—getting ἰάλεμον not, as Wecklein does, from

νοούμενον: one in which ὁ τεκνούμενος has long been identified with ὁ τεκνών; i. e. in which the son has become the husband. The expression is of the same order as τά γ' ἔργα μου | πεπονθότ' ἐστὶ μάλλον ἢ δεδρακότα, *O. C.* 266.

**1216** ἰὼ Λαίτειον ὦ τέκνον. Erfurdt's ὦ is the most probable way of supplying the required syllable, and Reisig's objection to its place is answered by *At.* 395 ἔρεβος ὦ φαεινότατον. Hermann, however, preferred ὦ, as a separate exclamation: 'Alas, of Laius (oh horror!) the son.' Bothe's Λαίτηον could be supported by Eur. *I. A.* 757 Φοιβήιον δάπεδον: *id.* fr. 775. 64 ὅσιαν βασιλῆιον: but seems less likely here.

**1218 ff.** The MSS. give δύρομαι γὰρ ὡς περίαλλα [sic; in one MS. ὡς περίαλα] | λαχέων ἐκ στομάτων. I conjecture δύρομαι γὰρ ὡς περ ἰάλεμον χέων | ἐκ στομάτων: 'I lament as one who pours from his lips a dirge': i. e., Oedipus is to me as one who is dead. Cp. Pind. *Isthm.* 7. 58 ἐπὶ θρήνον... πολύφαιμον ἔχεαν, 'over the tomb they poured forth a resounding dirge.' My emendation has been adopted by Prof. Kennedy (ed. 1885).

Every attempt to explain the vulgate is unavailing. (1) ὡς περίαλλ' is supposed to be like ὡς ἐτηγύμω, ὡς μάλιστα,

'in measure most abundant.' Now περίαλλα could mean only 'preeminently,' 'more than others': Soph. fr. 225 νόμων | οὐδ' ἑταίρας περίαλλα μουσικοῖ, 'strains which Thamyris weaves with art preeminently': Ar. *Th.* 1070 τί ποτ' Ἀνδρομέδα | περίαλλα κακῶν μέρος ἐξέλαχον; 'why have I, Andromeda, been dowered with sorrows above all women?' Pindar *Pyth.* 11. 5 θησαυρὸν δὲν περίαλλ' ἐτίμασε Λοξίας, honoured preeminently. Here, περίαλλα is utterly unsuitable; and the added ὡς makes the phrase stranger still.

(2) The MSS. have λαχέων. Both λαχέων and λαχέων occur: but the latter should, with Dindorf, be written λαχέω. Eur. *Her.* 752 λαχέσαστε: 783 δολογύματα... λαχέει: Or. 826 Τυνδαρίς ἰάκχησε τάλανα: 965 ἰαχέιτω δὲ γὰρ Κυκλωπία. The participle, however, is unendurably weak after δύρομαι, and leaves ἐκ στομάτων weaker still.

(3) ἐκ στομάτων can mean only 'from my lips' (the plur. as *Tr.* 938 ἀμφιπύκτων στόμασιν, kissing her lips: Eur. *Alc.* 404 ποτὶ σοῖσι πίνων στόμασιν): it could not mean 'loudly.'

(4) Elmsley, doubtless feeling this, took ἰαχέων as gen. of a supposed, but most questionable, ἰαχέος, 'loud,' formed from

8 ἐκ στομάτων. τὸ δ' ὀρθὸν εἰπεῖν, ἀνέπνευσά τ' ἐκ σέθεν  
9 καὶ κατεκοίμησα τοῦμὸν ὄμμα. 1222

## ΕΞΑΓΓΕΛΟΣ.

ὦ γῆς μέγιστα τῇσδ' αἰὲ τιμώμενοι,  
οἳ' ἔργ' ἀκούσεσθ', οἷα δ' εἰσόψεσθ', ὅσον δ'  
ἀρεῖσθε πένθος, εἵπερ ἐγγενῶς ἔτι 1225  
τῶν Λαβδακείων ἐντρέπεσθε δωμάτων.  
οἶμαι γὰρ οὐτ' ἂν Ἴστρον οὔτε Φᾶσιν ἂν  
νύβαι καθαρῶ τήνδε τὴν στέγην, ὅσα  
κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεῖ κακὰ  
ἐκόντα κοῦκ ἄκοντα. τῶν δὲ πημονῶν 1230  
μάλιστα λυποῦσ' αἰ φανῶσ' αὐθαίρετοι.

λαχέων, but from ὡς περιᾶλλα.

1231 α<sup>2</sup> L 1st hand: 'ν added by a later

λαχή. Erfurdt conjectured λαχίων, 'from lips wild as a bacchant's.' But a Greek poet would not have brought Iacchos and Thanatos so close together; χωρὶς ἡ τιμὴ θεῶν.

(5) ἰάλεμον gives exactly the right force; for them, Oed. is as the dead. ἰάλεμος is a *wail for the dead* in the four places of Eur. where it occurs (*Or.* 1391, *Phoen.* 1033, *Trö.* 600, 1304), in [Eur.] *Rhes.* 895, and in the one place of Aesch., *Suppl.* 115, which is just to our point: the Chorus of Danaïdes say, πάρεα...θρεομένα... | ἰηλέμοισιν ἐμπρεπὴ ζῶσα γόοις με τιμῶ, 'lamenting sorrows meet for funeral wails (i.e. the sorrows of those who are as dead), while yet living, I chant mine own dirge.' ἐκ στομάτων fits χέων, since χεῖν was not commonly used absolutely for 'to utter' (as by Pindar, *l. c.* above).

(6) The corruption may have thus arisen in a cursive MS.: ἰάλεμον being written ἰαλεμό, the last five letters of ὡσπερ-ἰαλεμόχων would first generate αχων (as in one MS.), or, with the second stroke of the μ, ιαχων: the attempt to find an intelligible word in the immediately preceding group of letters would then quickly produce the familiar περιᾶλλα (in one MS. περιᾶλα). The non-elision of the final α in the MSS. favours this view. As to metre, with πατρὶ in 1209, a tribrach (-τρί θαλαμ) answers to a dactyl (ὡς περι-, my ὡσπερ ι-), whether we keep the traditional text, or adopt

my conjecture, or that of Wecklein or of Burges; though Wecklein, by a strange oversight, has noticed this objection as if it were peculiar to my conjecture. Wunder's πόσει for πατρὶ in 1209 would restore exact correspondence, and may be right; but I rather prefer, with Heinrich Schmidt (*Compositionslehre* lxiv), to regard the ὡς as an 'irrational syllable': see Metrical Analysis.

1221 τὸ δ' ὀρθὸν εἰπεῖν, like ὡς εἰπεῖν ἔπος, prefaces the bold figure of speech: I might truly say that by thy means (ἐκ σέθεν) I received a new life (when the Sphinx had brought us to the brink of ruin); and now have again closed my eyes in a sleep as of death,—since all our weal perishes with thine. The Thebans might now be indeed described as στάντες τ' ἐς ὀρθὸν καὶ πεσόντες ὕστερον (50).—ἀνέπνευσαν, 'revived,' i.e. was delivered from anguish; cp. *Il.* 11. 382 ἀνέπνευσαν κακότητος, had a respite from distress: *Ai.* 274 ἔλθε κανέπνευσε τῆς νόσου.

1222 κατεκοίμησα: cp. Aesch. *Ag.* 1293 ὡς ἀσφάδαστος...δύμα συμβάλω τόδε: *Ai.* 831 καλῶ θ' ἄμα | πομπαῖον Ἑρμῆν χθόνιον εὐ με κοιμῆσαι.

1223—1230 ἔξοδος. It is told how Iocasta has taken her own life. The self-blinded Oedipus comes forth. Creon brings to him the children his daughters, but will not consent to send him away from Thebes until Apollo shall have spoken.

from his lips; sooth to speak, 'twas thou that gavest me new life, and through thee darkness hath fallen upon mine eyes.

SECOND MESSENGER (*from the house*).

2 ME. Ye who are ever most honoured in this land, what deeds shall ye hear, what deeds behold, what burden of sorrow shall be yours, if, true to your race, ye still care for the house of Labdacus! For I ween that not Ister nor Phasis could wash this house clean, so many are the ills that it shrouds, or will soon bring to light,—ills wrought not unwittingly, but of purpose. And those griefs smart most which are seen to be of our own choice.

hand. Most of the later MSS. have αὖ 'ν.

**1223** A messenger comes forth from the house. An ἐξάγγελος is one who announces τὰ ἔσω γεγονότα τοῖς ἔξω (Hesych.), while the ἀγγελος (924) brings news from a distance: in Thuc. 8. 51 (τῷ στρατεύματι ἐξάγγελος γίγνεται ὥς, κ.τ.λ.), one who betrays secrets.

**1224** εἰ ὅσον δ': see on 29.—ἀρεῖσθε, take upon you, *i.e.* have laid upon you: like αἰρεσθαι ἄχθος (so *Ant.* 907 πόνον, *Tr.* 491 νόσον): while in *Il.* 14. 130 μὴ ποῦ τις ἐφ' ἑλκεῖ ἔλκος ἀρῆται is more like *Il.* 12. 435 μισθὸν ἀρῆται, 'win.'—ἐγγενῶς = ὥς ἐγγενεῖς ὄντες, like true men of the Cadmean stock to which the house of Labdacus belonged (261, 273).

**1227** Ἰστρον, the Thracian name for the lower course of the river which the Kelts called Danuvius (for this rather than Danubius is the correct form, Kiepert *Anc. Geo.* § 196 n., Byzantine and modern Δούναβις).—Φάσιν (*Rion*), dividing Colchis from Asia Minor and flowing into the Euxine. ('Phasis' in Xen. *An.* 4. 6. 4 must mean the Araxes, which flows into the Caspian.) Soph. names these simply as great rivers, not with conscious choice as representatives of Europe and Asia. Ovid *Met.* 2. 248 *arsit Orontes* | *Thermodonque citus Gangesque et Phasis et Ister*. Commentators compare Seneca *Hipp.* 715 *Quis eluet me Tanais? aut quae barbaris Maeotis undis Pontico incumbens mari? Non ipse toto magnus Oceano pater Tantum piarum sceleris*, and Shaks. *Macbeth* 2. 2. 60 *Will all great Neptune's ocean wash this blood Clean from my hand?*: where, however, the agony of personal remorse renders the hyperbole somewhat more natural

than it is here in the mouth of a messenger.

**1228** καθαρμῷ, modal dat., 'by way of purification,' so as to purify.—νίψαι: Eur. *I. T.* 1191 ἀγνοῖς καθαρμοῖς πρῶτάνιν νίψαι θέλω. The idea of *washing off* a defilement belongs to νίζειν (as to its cognates in Sanskrit and Old Irish, Curt. *Etym.* § 439), cp. *Il.* 11. 830 etc.—ῥοσα, causal, = ὅτι τοσαῦτα: Her. 1. 31 ἑμακάριζον τὴν μητέρα οἶον (= ὅτι τοιούτων) τέκνων ἐκύρησε: Aesch. *P. V.* 908 ἔσται ταπεινός, οἶον ἐξαρτῶνται | γάμον γαμεῖν: *Il.* 5. 757 οὐ νυμεσίῃζῃ "Αρει... | ὀσσάτιόν τε καὶ οἶον ἀπώλεσε λαὸν Ἀχαιῶν: *Il.* 18. 262 οἶος (= ἐπεὶ τοῖος) ἐκείνου θυμὸς ὑπέρβιος, οὐκ ἐβελήσει | μῖμνει ἐν πεδίῳ. Cp. *O. C.* 263 n.

**1229** The construction is ῥοσα κακὰ (τὰ μὲν) κεύθει, τὰ δὲ αὐτίκα ἐς τὸ φῶς φανεῖ: cp. *El.* 1290 πατρῶν κτήσιν... | ἀντλεῖ, τὰ δ' ἐκχεῖ κ.τ.λ. The house *conceals* (κεύθει) the corpse of Iocasta; it will presently *disclose* (φανεῖ) the self-blinded Oedipus: both these horrors were due to conscious acts (ἐκόντα), as distinguished from those acts in which Oed. and Iocasta had become involved without their knowledge (ἄκοντα). ἐκόντα... ἄκοντα for ἐκούσια... ἀκούσια, the epithet of the agent being transferred to the act: see on 1215.

**1231** μάλιστα, because there is not the consolation of recognising an inevitable destiny: cp. *Ai.* 260 τὸ γὰρ ἐσλεύσσειν οἰκεία πάθη | μηδενὸς ἄλλου παραπράξαντος | μεγάλας δόνας ὑποτρέπει: but here λυποῦσι refers rather to the spectators than to the sufferers.—αὖ for αὖν, as oft. in poetry (*O. C.* 395 etc.), rarely in prose, Thuc. 4. 17 οὐ μὲν βραχεῖς ἀρκῶσι, 18 οὔτινες... νομίσωσι.

- ΧΟ. λείπει μὲν οὐδ' ἂ πρόσθεν ἤδειμεν τὸ μὴ οὐ  
βαρύστον εἶναι· πρὸς δ' ἐκείνοισιν τί φής;  
ΕΞ. ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ  
μαθεῖν, τέθνηκε θεῖον Ἰοκάστης κάρα. 1235  
ΧΟ. ὦ δυστάλαινα, πρὸς τίνος ποτ' αἰτίας;  
ΕΞ. αὐτὴ πρὸς αὐτῆς. τῶν δὲ πραχθέντων τὰ μὲν  
ἄλγιστ' ἄπεστιν· ἡ γὰρ ὄψις οὐ πάρα.  
ὅμως δ', ὅσον γε κὰν ἐμοὶ μνήμης ἐνι,  
πεύσει τὰ κείνης ἀθλίας παθήματα. 1240  
ὅπως γὰρ ὀργῇ χρωμένη παρήλθ' ἔσω  
θυρώνος, ἴετ' εὐθὺ πρὸς τὰ νυμφικά  
λέχη, κόμην σπῶσ' ἀμφιδεξίοις ἀκμαῖς·  
πύλας δ', ὅμως εἰσῆλθ', ἐπιρράξας' ἔσω  
καλεῖ τὸν ἤδη Λαΐον πάλαι νεκρόν, 1245  
μνήμην παλαιῶν σπερμάτων ἔχουσ', ὕψ' ὧν  
θάνοι μὲν αὐτός, τὴν δὲ τίκτουσαν λίποι  
τοῖς οἴσιν αὐτοῦ δύστεκνον παιδουργίαν.  
γοᾶτο δ' εὐνάς, ἔνθα δύστηνος διπλοῦς

1232 ἤδειμεν MSS. εἶδομεν Wecklein. 1244 ἐπιρρήξας' MSS. In L, a has been written over ἡ by a later hand. ἐπιρράξας' Dobree. 1245 καλεῖ MSS.: καλεῖ

1232 λείπει, fail: Polyb. 2. 14 ἡ τῶν Ἑλλήνων παρώρεια... προκαταλήγουσα λείπει τοῦ μὴ συνάπτειν αὐτῷ, the chain of the Alps, stopping short, fails of touching (the inmost recess of the Adriatic).—μὴ οὐ, because of οὐδὲ with λείπει: the added τὸ makes the idea of the infin. stand out more independently of λείπει: cp. 283.—ἤδειμεν, which the MSS. give, should be kept. It was altered to ἤδεμεν by Elms. on Eur. Bacch. 1345 ὅψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἐχρῆν, οὐκ ἤδετε: where the εἶδετε of the MSS. is possible, but less probable. Aeschin. or. 3 § 82 has ἤδειμεν: Dem. or. 55 § 9 ἤδειτε. See Curtius, *Verb* II. 239, Eng. tr. 432, who points out that the case of the *third* pers. plur. is different: for this, the forms in εσαν (as ἤδεσαν) alone have good authority.

1235 θεῖον, epic epithet of kings and chiefs, as in *Il.* of Achilles, Odysseus, Oileus, Thoas, etc., also of heralds, and in *Od.* of minstrels, as *δῖος ib.* 16. 1 of Eumaeus: Plat. *Phaedr.* 234 D συνεβάκχεσσα μετὰ σοῦ τῆς θείας κεφαλῆς ('your worship').

1236 For πρὸς here see note on 493

*ad fin.*

1238 οὐ πάρα=οὐ πάρεστιν ὑμῖν: ye have not been eye-witnesses, as I have been.

1239 κὰν ἐμοί, 'e'en in me,'—though your *own* memory, had you been present, would have preserved a more vivid impression than I can give: cp. [Plat.] *Alcib.* 1. 127 Εἰ ἂν θεὸς ἐθέλῃ εἰ τι δεῖ καὶ τῇ ἐμῇ μαντεῖα πιστεῦειν, σὺ τε κἀγὼ βέλτιον σχήσομεν. ἐν—ἐνι (=ἐνεστι), as ἐνεῖναι ἐν *Ar. Eq.* 1132 etc.

1241 We are to suppose that, when she rushed from the scene in her passionate despair (1072), Iocasta passed through the central door of the palace (βασιλείος θύρα) into the θυρών, a short passage or hall, opening on the court (αὐλή) surrounded by a colonnade (περίστυλον). Across this court she hurried to the θάλαμος or bedroom of the master and mistress of the house, and shut herself into it. Presently Oedipus burst into the court with that cry of which we heard the first accents (1182) as he fled from the scene (βῶν εἰσέπαισεν, 1252). The messenger and others who were in the

CH. Indeed those which we knew before fall not short of claiming sore lamentation: besides them, what dost thou announce?

2 ME. This is the shortest tale to tell and to hear: our royal lady Iocasta is dead.

CH. Alas, hapless one! From what cause?

2 ME. By her own hand. The worst pain in what hath chanced is not for you, for yours it is not to behold. Nevertheless, so far as mine own memory serves, ye shall learn that unhappy woman's fate.

When, frantic, she had passed within the vestibule, she rushed straight towards her nuptial couch, clutching her hair with the fingers of both hands; once within the chamber, she dashed the doors together at her back; then called on the name of Laius, long since a corpse, mindful of that son, begotten long ago, by whom the sire was slain, leaving the mother to breed accursed offspring with his own.

And she bewailed the wedlock wherein, wretched, she had borne a twofold brood,

Erfurdt. (Brunck 'κάλει, Blaydes ἐκάλει.) So in Eur. *Alc.* 183, *Med.* 1141 the MSS.

court watch him in terror as he raves for a sword and asks for Iocasta. Then the thought strikes him that she is in the *θάλαμος*. He bursts into it (*ἐνθάτω* 1261). They follow. There they find Iocasta dead, and see Oedipus blind himself.

1242 εὐθύ, 'straight,' is obviously more forcible here than *εὐθύς*, 'without delay'; a distinction to which Eur. *Hipp.* 1197 τὴν εὐθύς Ἀργούς ἀπιδανύρας δδόν is an exception rare in classical Attic. Nauck, with tasteless caprice, writes *εὐθύς ἐς*.

1243 ἀμφιδέξιοις here = not simply 'both,' but 'belonging to both hands' (for *ἀκμαῖς* alone would scarcely have been used for 'hands'); so in *O. C.* 1112 ἐπέσαστε πλευρὸν ἀμφιδέξιοις can mean, 'press your sides to mine on either hand.' ἀμφιδέξιοις usu. means 'equally deft with either hand' (*ambidexter*), opp. to ἀμφαρπύστερος, 'utterly gauche' (Ar. fr. 432): hence 'ambiguous' (of an oracle, Her. 5. 92). The Sophoclean use has at least so much warrant from etymology that δεξιὰ, from *dek* with added *σ*, prop. meant merely 'the catcher' or 'receiver': see Curt. *Etym.* §§ 11, 266.

1244 ἐπιπράξας from ἐπιπράσσω, Plut. *Mor.* 356 C τοὺς δὲ συνόντας ἐπιπράμοντας ἐπιπράξαι τὸ πῶμα, hastily put the lid on the chest. *Il.* 24. 452 θύρην δ'

ἔχε μόνος ἐπίβλης | εὐλάτιος, τὸν τρεῖς μὲν ἐπιπρήσσεσκον Ἀχαιοί, | τρεῖς δ' ἀναολύεσκον κ.τ.λ. (from ἐπιπρήσσω). Hesych. ἐπιπρήσσει, ἐπικλείει. Plat. *Prot.* 314 C ἀμφοῖν τοῖν χεροῖν τὴν θύραν...ἐπῆραξε (from ἐπαράσσω). In *O. C.* 1503 (χάλαϊ") ἐπιπράξασα is intrans.

1245 τὸν ἦδη Δ. πάλαι νεκρόν: for the order cp. *O. C.* 1514 αἱ πολλὰ βρονταὶ διατελεῖς: *Ph.* 1316: *El.* 183: Thuc. 7. 23 αἱ πρὸ τοῦ στόματος νῆες ναυμαχοῦσαι: Isocr. or. 4 § 179 τὴν τε περὶ ἡμᾶς ἀτιμίαν γεγεννημένην: Dem. or. 18 § 271 τὴν ἀπάντων...ἀνθρώπων τύχην κοινήν: esp. with proper names, as Pind. *Ol.* 13. 53 τὰν πατρὸς ἀντία Μήδειαν θεμέναν γάμον: *El.* 283.

1248 παιδουργίαν for παιδουργόν, i.e. γυναῖκα τεκνοποιόν (Her. 1. 59), abstract for concrete: see on 1 (τροφή): cp. *Od.* 3. 49 νεώτερός ἑστίαν, ὀμηλικὴ δέ μοι αὐτῷ (= ὀμηλίξ). Not acc. in appos. with sentence, 'an evil way of begetting children,' because λίποι | τοῖς οἴσιν αὐτοῦ, 'left to (or for) his own,' would then be very weak.

1249 γοῦτο. Cp. Curtius, *Verb* I. 138, Eng. tr. 92: 'It seems to me best on all grounds to suppose that shortly before the rise of the Greek Epic the [syllabic] augment became occasionally

- ἐξ ἀνδρὸς ἄνδρα καὶ τέκν' ἐκ τέκνων τέκοι. 1250  
 χῶπως μὲν ἐκ τῶνδ' οὐκέτ' οἶδ' ἀπόλλυται.  
 βοῶν γὰρ εἰσέπαισεν Οἰδίπους, ὅφ' οὐ  
 οὐκ ἦν τὸ κείνης ἐκθεάσασθαι κακόν,  
 ἀλλ' εἰς ἐκείνον περιπολοῦντ' ἐλεύσσομεν.  
 φοιτᾷ γὰρ ἡμᾶς ἔγχος ἑξαιτῶν πορεῖν, 1255  
 γυναικά τ' οὐ γυναικα, μητρώαν δ' ὅπου  
 κίχοι διπλὴν ἄρουραν οὐ τε καὶ τέκνων.  
 λυσσῶντι δ' αὐτῷ δαιμόνων δέικνυσί τις.  
 οὐδεὶς γὰρ ἀνδρῶν οἱ παρήμεν ἐγγύθεν.  
 δεινὸν δ' αὔσας, ὡς ὕφηγητοῦ τινος, 1260  
 πύλαις διπλαῖς ἐνήλατ'. ἐκ δὲ πυθμένων  
 ἔκλινε κοῖλα κλῆθρα κάμπιπτει στέγη.  
 οὐ δὴ κρεμαστὴν τὴν γυναικ' ἐσείδομεν,  
 πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην.

have κύνει for κυνεί.

1250 ἐξ ἀνδρὸς ἄνδρα L 1st hand; a later hand added σ to ἄνδρα. Most of the later MSS. have ἄνδρας (altered in E to ἄνδρα, with τὸν Οἰδίποδα written above). The plur. διπλοῦς in 1249 caused the error.

1260 ὅφ' ἡγητοῦ L (and so the Aldine): ὕφηγητοῦ r (with gloss ὁδηγοῦ in A and E).

1264 f. L has πλεκταῖς ἐώρας (corrected from ἐώρας) ἐμπεπλεγμένην (from ἐμπεπληγμένην)· ὁ δὲ | ὅπως δ' ὁρᾷ νιν. The poet prob. wrote πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην· | ὁ δ' ὡς ὁρᾷ νιν. Then (1) αἰώραισιν became αἰώραις, which is

exposed to the same tendency towards wearing away (*Verwitterung*) which the *ā* of *ἀρα* and the *ē* of *ἐνεργε* could not always withstand; that there were, in short, pairs of forms then in use, one with the augment and one without...The omission of the syllabic augment in Homer was purely a matter of choice... Post-Homeric poetry adopts the power of dispensing with the syllabic augment as an inheritance from its predecessor, and makes the greater use of it in proportion as it is removed from the language of ordinary life. Hence it is that, as is shown by Renner (*Stud.* i. 2. 18 ff.), the omission of the syllabic augment is extremely rare in iambic, and far more common in elegiac and lyric verse. Hence, as is shown (*Stud.* i. 2. 259) by Gerth, in the dialogue of tragedy the range of this license is very limited indeed, while the majority of instances of it occur in the slightly Epic style of the messengers' speeches, or still more commonly in lyric passages.

The tragic *ρήσεις* here borrow from a practice more marked in epic *narrative* than in epic *speeches*. In Homer, where

augmented and unaugmented forms are on the whole about equally numerous, the proportion of augmented to unaugmented is in the speeches about 10 to 3, in the narrative about 5 to 7: see Monro, *Hom. Grammar* § 69.—*διπλοῦς*, acc. plur., a twofold progeny, viz. (1) Oedipus by Laius (ἐξ ἀνδρὸς ἄνδρα), and (2) her four children by Oedipus (τέκνα ἐκ τέκνων, where the poetical plur. τέκνων is for symmetry with τέκνα, as 1176 τοὺς τεκόντας=τὸν πατέρα).

1251 The order (instead of ἀπόλλυται, οὐκέτ' οἶδα) is a bold 'hyperbaton': cp. *O. C.* 1427 τίς δὲ τολμήσει κλῶν | τὰ τοῦδ' ἔπεσθαι τάνδρος...; and *ib.* 135 f. Blaydes cp. *Eur. Her.* 205 σοὶ δ' ὡς ἀνάγκη τοῦσδε βούλομαι φράσαι | σφῆναι, where σφῆναι ought to come before βούλομαι.

1255 φοιτᾷ, moves wildly about. Cp. *Il.* 15. 685 ὡς Αἴας ἐπὶ πολλὰ θοάων ἴκρια νηῶν | φοῖτα μακρὰ βιβάς—where he has just been likened to a man jumping from one horse to another, θρώσκων ἄλλοι' ἐπ' ἄλλων. So of the sharp, sudden visits of the νόσος, *Ph.* 808 δξεία φοιτᾷ καὶ ταχεῖ' ἀπέρχεται. *Ai.* 59 φοιτῶντ' ἄνδρα

husband by husband, children by her child. And how thereafter she perished, is more than I know. For with a shriek Oedipus burst in, and suffered us not to watch her woe unto the end; on him, as he rushed around, our eyes were set. To and fro he went, asking us to give him a sword,—asking where he should find the wife who was no wife, but a mother whose womb had borne alike himself and his children. And, in his frenzy, a power above man was his guide; for 'twas none of us mortals who were nigh. And with a dread shriek, as though some one beckoned him on, he sprang at the double doors, and from their sockets forced the bending bolts, and rushed into the room.

There beheld we the woman hanging by the neck in a twisted noose of swinging cords.

found in some later MSS. (as B, V): (2) *αλώραις* was changed for metre's sake to *εώραίς*, as it is in L, A, and others: (3) to complete v. 1264, now too short by a foot, the words *ὁ δὲ* were borrowed from *ὁ δ' ὥς* at the beginning of 1265: and (4) *ὥς* in 1265 became the metrically requisite *ὅπως*. The *δ'* after *ὅπως* in L may be a survival from the original *ὁ δ' ὥς*. A has *ὁ δὲ ὅπως* without *δ'*. Wecklein reads as I do, but with *ὅπως δ'* instead of *ὁ δ' ὥς*. We seem, however, to need the pron. here. The case would thus resemble that of vv. 943, 944, —a gap in the former verse being filled with words borrowed from the latter,

*μανιάσιν νόσοις*, 'raving.' Curtius (*Etym.* § 417) would refer the word to *φν*, *φοιδάω* coming from *φοφ-ι-τα-ω*, 'to be often' (in a place).

**1255 f.** *πορεῖν* is exegetical of *ἐξ-αιτῶν*, which governs a double accusative.—(*ἐξαιτῶν*) *τε ὅπου κίχῃ*, optative, and not subj., because the pres. *φοιτᾷ* is historic, representing a deliberative subjunctive, *ποῦ κίχῃ*; Cp. n. on 72 *ῥυσαίμην*. Xen. *Hellen.* 7. 4. 39 *ἡπόρει τε ὅ τι χρήσαιο τῷ πράγματι*: i.e. his thought was, *τί χρήσωμαι*;

**1257** *ἄρουναι*: see on 1211.

**1259** *οὐδέλς γὰρ ἀνδρῶν*: cp. Aesch. *Ag.* 662 *ἦτοι τις ἐξέκλειψεν ἢ ἔξηρῆσατο | θεός τις, οὐκ ἄνθρωπος*: *Ai.* 243.

**1260** *ὥς ὑφήγ.*: see on 966.

**1261** *πύλαις διπλαῖς*, the folding doors of the *θάλαμος*. *Od.* 2. 344 (the *θάλαμος* of Odysseus) *κληίσται δ' ἔπασαν σανίδες πικνωῶς ἀραρυῖαι | δικλίδες*.—*πυθμένων*, prop. 'bases': Aesch. *P. V.* 1046 *χόθρια δ' ἐκ πυθμένων | αὐταῖς βίξαις πνεῦμα κραδαίνοι*. Here the 'bases' of the *κλήθρα* (bolts) are the staples or sockets which held them. They were on the inner side of the doors, which Iocasta had closed behind her (1244). The pressure of Oedipus on the outer side forces the bolts, causing them to bend inwards

(*κοῖλα*). So Oedipus, within the house, gives the order *διώγειν κλήθρα*, 1287. Others understand: 'forced the doors from their hinges or posts': but this gives an unnatural sense to *κλήθρα*. *πυθμένες* would then mean the *στρόφιγες* (Theophr. *Hist. Pl.* 5. 5. 4) or pivots (working in sockets called *στροφεῖς*) which served as hinges.

**1264** *αλώραιςιν* expresses that the suspended body was still oscillating, and is thus more than *ἀρτάναίς*. *αλώρα* (akin to *ἀεῖρω*, *ἄωρ*, *ἀορτήρ*, *ἄωρος* 'uplifted,' *Od.* 12. 89, Curt. *Etym.* § 518) meant a *swing* (as in Modern Greek), or *swinging movement*: Plat. *Phaed.* 111 E *ταῦτα δὲ πάντα κινεῖν ἄνω τε καὶ κάτω ὥσπερ αἰώραν τινὰ ἐνούσαν ἐν τῇ γῇ*, there is a sort of swinging in the earth which moves all these things up and down; ... *αἰωρεῖται δὴ καὶ κυμαίνει ἄνω καὶ κάτω*, so they swing and surge: *Legg.* 789 D *ὅσα τε ὑπὸ ἐάντων (κινεῖται) ἢ καὶ ἐν αἰώραις* (in swings) *ἢ καὶ κατὰ θάλατταν ἢ καὶ ἐφ' ἕππων ὀχουμένων*. Cp. Athen. 618 E *ἦν δὲ καὶ ἐπὶ ταῖς ἐώραίς τε, ἐπ' Ἡρόδω, ἦν καὶ ἀλήτιν καλοῦσιν ῥῶν, 'at the Feast of Swings there was also a song in memory of Erigone, otherwise called the Song of the Wanderer.'* The festival was named *ἐώραι* (small images, like the

ὁ δ' ὡς ὄρα νιν, δεινὰ βρυχηθεῖς τάλας 1265  
χαλᾷ κρεμαστὴν ἀρτάνην. ἐπεὶ δὲ γῇ  
ἔκειτο τλήμων, δεινὰ δ' ἦν τάνθενδ' ὄραν.  
ἀποσπάσας γὰρ εἰμάτων χρυσηλάτους  
περόνας ἀπ' αὐτῆς, αἷσιν ἐξεστέλλετο, 1270  
ἄρας ἔπαισεν ἄρθρα τῶν αὐτοῦ κύκλων,  
αὐδῶν τοιαῦθ', ὁθύνεκε' οὐκ ὄψοιντό νιν  
οὔθ' οἷ' ἔπασχεν οὔθ' ὅποι' ἔδρα κακά,  
ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὐς μὲν οὐκ ἔδει  
ὀψοίαθ', οὐς δ' ἔχρηξεν οὐ γνωσοίατο.  
τοιαῦτ' ἐφυμνῶν πολλάκις τε κοῦχ ἄπαξ 1275  
ἦρασ' ἐπαίρων βλέφαρα· φοίνιαι δ' ὁμοῦ  
γλῆναι γένει' ἔτεγγον, οὐδ' ἀνίσταν  
φόνου μυδώσας σταγόνας, ἀλλ' ὁμοῦ μέλας  
ὄμβρος χαλαῶν \*αἵματοῦς ἐτέγγετο.

which was afterwards expanded.—Nauck conjectures *πλεκταῖσιν ἀρτάναισιν αἰωρουμένην*. 1279 ὄμβρος χαλαῶν αἵματος ἐτέγγετο L. Some later MSS.

*oscilla* offered to Bacchus, Verg. *G.* 2. 389, being hung from trees) because Erigone had *hanged herself* on the tree under which she had found the corpse of her father Icarius; the name *ἀλήτης* alluding to her wanderings in search of him. Hesych. s. v. *ἀλήτης* has *ἑώρα*: the gloss of Suidas (*ἑώρα*· ὕψους ἢ μέταρσις) is from the schol. here. *ἑώρημα* for *αἰώρημα* (the stage *μηχανή*) occurs in schol. Ar. *Pax* 77. *αἰώρα*, however, is the only form for which there is good authority of the classical age. [Eustathius on *Il.* 3. 108 says: *ἡρέθεσθαι δὲ κυρίως μὲν τὸ ἐν ἀέρι κρέμασθαι, ἐξ οὗ καὶ ἡ αἰώρα. ὅτι δὲ ἡ ῥηθεῖσα αἰώρα καὶ διὰ τοῦ ἐψιλοῦ ἔχει τὴν ἀρχουσαν, ὡς δηλοῖ οὐ μόνον τὸ πλεκταῖς ἑώραις ἐμπεπλεγμένην, ἀλλὰ καὶ τὸ μετέωρος, ἕτεροι ἐπαγωνιζέσθωσαν.* Prof. Kennedy quotes this to prove 'the classical use of *ἑώρα*.' But it rather indicates that this verse furnished the only classical example of *ἑώρα* known to Eustathius; and there is no proof that here he was following an older or better MS. than L.]—*ἐμπεπλεγμένην* (see crit. n.) would mean 'having dashed herself into...': but this can hardly be justified by the intrans. use of the active, *Od.* 22. 468 f. *ὅταν... πέλειαι* | *ἔρκει ἐνπλήξωσι*: nor is it appropriate here in reference to the hanging corpse.

1266 γῇ, locative dat.: see on 20: cp. 1451 *ναίειν θρεσύν*.

1267 δεινὰ δ'. For *δέ* introducing the apodosis after a temporal protasis (even when it is a short one), cp. *Od.* 7. 46 *ἀλλ' ὅτε δὴ βασιλῆος ἀγακλυτὰ δώμαθ' ἵκοντο*, | *τοῖσι δὲ μύθων ἦρχε θεὰ γλαυκῶπις Ἀθήνη*; and *ib.* 184 *ἐπεὶ σπείσαν τ' ἐπίον θ' ὅσον ἤθελε θυμός*, | *τοῖσιν δ' Ἀλκίνοος ἀγορήσατο*.

1269 *πρόνας* (called *πόρπαι* by Eur. *Ph.* 62), brooches with long pins which could serve as small daggers: one fastened Iocasta's *ιμάτιον* on her left shoulder, and another her Doric *χιτών* on the right shoulder, which the *ιμάτιον* did not cover. The Doric *χιτών* was sleeveless, and usually made with a slit at each shoulder, requiring the use of brooches. (Cp. Guhl and Koner, *Life of the Greeks and Romans*, p. 162 Eng. tr.) In 'The Harvard Greek Play' (1882), plate II. p. 26 represents Iocasta with the *ιμάτιον* thus worn. Cp. Her. 5. 87, where the Athenian women surround the sole survivor of the expedition to Aegina, *κεντεύσας τῇσι περόνησι τῶν ιματίων*, and so slay him. Thus too in Eur. *Hec.* 1170 the women blind Polymestor; *πόρπας λαβοῦσαι τὰς ταιλαιπώρους κόρας* | *κεντούσιν*, *αἰμάσσουσιν*.

1270 ἄρθρα can only mean the

But he, when he saw her, with a dread, deep cry of misery, loosed the halter whereby she hung. And when the hapless woman was stretched upon the ground, then was the sequel dread to see. For he tore from her raiment the golden brooches wherewith she was decked, and lifted them, and smote full on his own eye-balls, uttering words like these: 'No more shall ye behold such horrors as I was suffering and working! long enough have ye looked on those whom ye ought never to have seen, failed in knowledge of those whom I yearned to know—henceforth ye shall be dark!'

To such dire refrain, not once alone but oft struck he his eyes with lifted hand; and at each blow the ensanguined eye-balls bedewed his beard, nor sent forth sluggish drops of gore, but all at once a dark shower of blood came down like hail.

(E, V<sup>2</sup>) have αἱματός τ'.—αἱματοῦς Heath: αἱμάτων Hermann: χαλάξ θ' αἱματοῦσ' Porson. For χαλάξης, Herm. once conjectured χαλαζῆς (i.e. χαλαζήεις),

sockets of the eye-balls (κύκλων). 'He struck his eye-balls in their sockets,' is a way of saying that he struck them full. ἄρθρα could not mean κόρας (pupils), as the schol. explains it. Eur. has another bold use of the word, *Cyc.* 624 σιγᾶτε πρὸς θεῶν, θήρες, ἡσυχάζετε, | συνθέντες ἄρθρα στόματος, i.e. shut your lips and be still.

1271 οὐκ ὄψιντο κ.τ.λ. His words were:—οὐκ ὄψεσθέ με οὐθ' ὅποι' ἐπασχον οὐθ' ὅποι' ἔδρων κακά, ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὐς μὲν οὐκ ἔδει ὄψεσθε, οὐς δ' ἐχρηζον οὐ γνώσεσθε: Ye shall not see the evils which I was (unconsciously) suffering and doing [as defiled and defiling], but in darkness henceforth ye shall see those whom ye ought never to have seen [Iocasta and his children], and fail to know those whom I longed to know [his parents, Laius and Iocasta].—ἐπασχεν...ἔδρα...ἔδει...ἐχρηζεν can represent nothing but imperfects of the direct discourse: had they represented presents, they must have been πάσχει, etc., or else πάσχοι, etc. ἐπασχεν...ἔδρα mean 'was suffering,' 'was doing' all this time, while ye failed to warn me; and express the reciprocal, though involuntary, wrong of the incestuous relation, with its consequences to the offspring. (Cp. *Ant.* 171 παῖσαντές τε καὶ | πληγέντες αὐτόχειρι σὺν μιάσματι.)

1273 f. ἐν σκότῳ...ὄψοιθ', i.e. οὐκ ὄψονται: see on 997. The other verbs being plural (with κύκλοι for subject), the subject to ἐχρηζεν cannot be ἄρθρα κύκλων,

but only Oed. He had craved to learn his true parentage (782 ff.). ὄψοιοτο, γνωσόιοτο, Ionic, as *O. C.* 44 δεξαίοτο, 921 πνθίοτο, 945 δεξίοτο: *El.* 211 ἀποναίοτο: Aesch. *Pers.* 369 φευξίοτο, 451 ἐκσωξίοτο: Eur. *H. F.* 547 ἐκτισαίοτο: *Helen.* 159 ἀντιδωρησαίοτο. So *Thuc.* 3. 13 can say ἐφθάραι 'Αθηναῖοι...αὶ δ' ἐφ' ἡμῖν τετάχεται (and 4. 31, 5. 6, 7. 4).

1275 ἐφυνῶν, of imprecation, as *Ant.* 1305 κακάς | πράξεις ἐφυνήσασα τῷ παιδοκτόνῳ: here the idea of *repetition* is also suggested: cp. *Ai.* 292 βαί' αἰεί δ' ὑμνούμενα: so Lat. *canere, decantare*.

1276 Cp. *Ant.* 52 ὅψεις ἀράξας αὐτὸς αὐτουργῷ χερσὶ. ὁμοῦ—at each blow (hence *imperf.* ἔτεγγον): but in 1278 ὁμοῦ=all at once, not drop by drop (ἀστακτῇ, and not στάγῳ). See on 517 (φέρων).

1279 The best choice lies between Heath's ὄμβρος χαλάξ θ' αἱματοῦς and Porson's ὄμβρος χάλαξ θ' αἱματοῦσ'. The fact that all the mss. have χαλάξ θ' αἱματοῦς and that most (including L, A) have αἱματος favours Heath's reading, which is also the stronger. Dindorf prefers Porson's on the ground that such forms as αἱματοῦς, αἱματοῦν are rarer than the feminine forms; but this seems an inadequate reason. Seneca's free paraphrase (*Oed.* 978 *rigat ora foedus imber, et lacerum caput Largum revulsis sanguinem venis vomit*) affords no clue as to his text of Sophocles. μέλας ὄμβρος αἱματοῦς χαλάξ θ' αἱματος is a shower of dark blood-drops rushing down as fiercely as hail: cp.

- τάδ' ἐκ δυοῖν ἔρρωγεν οὐ μόνου \*κάτα, 1280  
 ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγῇ κακά.  
 ὁ πρὶν παλαιὸς δ' ὄλβος ἦν πάροιθε μὲν  
 ὄλβος δικαίως· νῦν δὲ τῇδε θήμέρα  
 στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν  
 ὅσ' ἐστὶ πάντων ὀνόματ', οὐδὲν ἐστ' ἀπόν. 1285
- ΧΟ. νῦν δ' ἔσθ' ὁ τλήμων ἐν τινι σχολῇ κακοῦ;  
 ΕΞ. βοᾷ διοίγειν κληῖθρα καὶ δηλοῦν τινα  
 τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνον,  
 τὸν μητρός, αὐδῶν ἀνόσι' οὐδὲ ῥητά μοι,  
 ὡς ἐκ χθονὸς ῥίψων ἑαυτόν, οὐδ' ἔτι 1290  
 μενῶν δόμοις ἀραῖος, ὡς ἠράσατο.  
 ῥώμης γε μέντοι καὶ προηγητοῦ τινος  
 δέεται· τὸ γὰρ νόσημα μείζον ἢ φέρειν.  
 δείξει δὲ καὶ σοί· κληῖθρα γὰρ πυλῶν τάδε  
 διοίγεται· θέαμα δ' εἰσόψει τάχα 1295  
 τοιοῦτον οἶον καὶ στυγοῦντ' ἐποικτίσαι.

κοιμῶς.

ΧΟ. ὦ δεινὸν ἰδεῖν πάθος ἀνθρώποις,

which Blaydes adopts, reading αἵματοῦς.

1280 οὐ μόνου κακὰ MSS. οὐ μόνου κάτα Otto. The same emendation had been made by me independently. It is received by Wolff and Wecklein.—οὐ μόνου κακὰ Schneidewin; οὐ μόνου πάρα Kennedy; οὐ μόνου μόνου Lachmann; οὐχ ἐνὸς μόνου Porson; οὐκ ἀνδρὸς μόνου Arndt; οὐ

O. C. 1502 ὁμβρία | χάλαζ' ἐπιρράξασα. Pindar has ἐν πολυφθόρῳ...Διὸς ὁμβρίῳ | ἀναριθμῶν ἀνδρῶν χαλαζᾶντι φόνῳ (*Isthm.* 4. 49) of a slaughter in which death-blows are rained thick as hail; and so χάλαζαν αἵματος (*I.* 6. 27): so that the resemblance is only verbal.

1280 f. Soph. cannot have written these two verses as they stand; and the fault is doubtless in 1280. Porson's οὐχ ἐνὸς μόνου, though plausible, is in sense somewhat weak, and does not serve to connect 1280 with 1281. In the conjecture, οὐ μόνου κάτα, the force of the prep. is suitable to the image of a descending torrent which overwhelms: and for its place cp. *Ai.* 969 τί δῆτα τοῦδ' ἐπεγγέλων ἂν κάτα; *ib.* 302 λόγους... τοὺς μὲν Ἀτρεΐδων κάτα.

1282 ὁ πρὶν, = which they had till lately: παλαιός, because the house of the Labdacidae was ἀρχαῖοπλοῦτος; tracing its line to Cadmus and Agenor, 268.

1283 δικαίως, in a true sense: cp. 853.

1284 f. Instead of κακὰ πάντα, ὅσα ὀνομάζεται, πάρεστιν, we have ὅσα ὀνόματα πάντων κακῶν ἐστὶ, (τούτων) οὐδὲν ἄπεστιν: ὄνομα κακοῦ standing for κακὸν ὀνομαζόμενον. So Aesch. *P.* V. 210 Γαῖα, πολλῶν ὀνομάτων μορφή μία = μορφή μία θεᾶς πολλαχῶς ὀνομαζομένης.

1286 ἐν τινι is right. Even if τίς σχολή κακοῦ could mean 'what form of respite from misery?' τινι would be less suitable. The Chorus mean: 'and is he now calmer?'—to which the answer is that he is *still* vehemently excited.

1289 μητέρ' (Schneidewin), suggested by Ar. *Vesp.* 1178, would debase this passage.

1291 δόμοις ἀραῖος, fraught with a curse for the house, making it accursed, ὡς ἠράσατο, in terms of his own curse (238 μήτ' εἰσδέχεσθαι μήτε προσφωνεῖν, κ.τ.λ.), according to which anyone who

From the deeds of twain such ills have broken forth, not on one alone, but with mingled woe for man and wife. The old happiness of their ancestral fortune was aforetime happiness indeed; but to-day—lamentation, ruin, death, shame, all earthly ills that can be named—all, all are theirs.

CH. And hath the sufferer now any respite from pain?

2 ME. He cries for some one to unbar the gates and show to all the Cadmeans his father's slayer, his mother's—the unholy word must not pass my lips,—as purposing to cast himself out of the land, and abide no more, to make the house accursed under his own curse. Howbeit he lacks strength, and one to guide his steps; for the anguish is more than man may bear. And he will show this to thee also; for lo, the bars of the gates are withdrawn, and soon thou shalt behold a sight which even he who abhors it must pity.

## OEDIPUS.

CH. O dread fate for men to see,

Kommos.

μονόστολα Winckelmann; οὐ μονοϋγῇ Hermann.—Dindorf rejects vv. 1280, 1281 as spurious.

1283 τῇδε θῆμέρῃ] τῇδεθ' ἡμέραι L. (The final ε, which might easily be taken for a comma, is from a later hand.) τῇδ' ἐν ἡμέρῃ Erfurd. Cp. *Al.* 756 τῇδε θῆμέρῃ.

1284 ἄτε L 1st hand, corrected to ἄτη.

1286 ἐν τίνι L.

was knowingly ξυνέστιος with the criminal incurred the like curse as he (270). Cp. Eur. *Med.* 608 καὶ σοῖς ἀράτα γ' οὔσα τυγχάνω δόμοις, i.e. bring a curse on it. *I. T.* 778 (κόμισαί με)...ἡ σοῖς ἀράτα δώμασιν γενήσομαι. Aesch. *Ag.* 236 φθόγον ἀράων οἴκοις. Not μενῶν δόμοις, as though the dat. were locative, like γῇ, 1266.

1293 ἢ φέρειν: Eur. *Hec.* 1107 κρείσσον' ἢ φέρειν κακὰ: the fuller constr., Her. 3. 14 μέζω κακὰ ἢ ὥστε ἀνακλαλεῖν.

1294 The subject to δείξει is Oedipus. Cp. *Al.* 813 χωρεῖν ἔτοιμος, κοῦ λόγῳ δείξω μόνον. *O. C.* 146 δηλῶ δ': 'and I prove it' (viz. that I am wretched), like τεκμήριον δέ. In Ar. *Ecc.* 933 δείξει γε καὶ σοί τάχα γὰρ εἶσω ὥς ἐμέ, a person just mentioned is the subject of both verbs, as just afterwards we have, *ib.* 936, δείξει τάχ' αὐτός. On the other hand the verb seems really impersonal in Ar. *Ran.* 1261 πάντῃ γε μέλη θανμαστά: δείξει δὴ τάχα (for the subject cannot well be either μέλη or Aeschylus): and so in Her. 2. 134 διέδεξε, it was made clear: as 2. 117 δηλοῖ, it is manifest. In 3. 82, however, the subject to διέδεξε may be μουναρχίη. Cp. Plat. *Hipp. mai.* 288 β εἰ δ' ἐπιχυρήσας

ἔσται καταγέλαστος, αὐτὸ δείξει (the event will show): cp. *Theat.* 200 E, and see on 341. The central door of the palace is now opened. Oedipus comes forth, leaning on attendants; the bloody stains are still upon his face.

1296 οἶον ἐποικτίσαι, proper for one to pity, καὶ στυγοῦντα, even though he abhors it. The infin. with οἶος, as with other adjectives of ability or fitness (κα-νός, ἐπιτήδειος, etc.): so, too, with ὅσος as=sufficient': Xen. *An.* 4. 1. 5 ἐλείπετο τῆς νυκτὸς ὅσον σκοταλὸς διελθεῖν τὸ πεδίον. Cp. *Tr.* 672: fr. 598. 8 φεῦ· κἄν ἀνοικτίρμων τις οἰκτρίει νῦν.

1297—1368 Α κομμός (see p. 9). The Chorus begin with anapaests (1297—1306). The first words uttered by Oedipus are in the same measure (1307—1311). Then, after a single iambic trimeter spoken by the Chorus (1312), (1) 1st strophe 1313—1320=(2) 1st antistrophe 1321—1328; (3) 2nd strophe 1329—1348=(4) 2nd antistrophe 1349—1368. Oedipus here speaks in dochmiac measures blended with iambic; the Chorus, in iambic trimeters or dimeters only. The effect of his passionate despair is thus heightened by metrical contrast with

ὦ δεινότατον πάντων ὅσ' ἐγὼ  
 προσέκυρσ' ἦδη. τίς σ', ὦ τλήμων,  
 προσέβη μανία; τίς ὁ πηδήσας  
 μείζονα δαίμων τῶν μακίστων  
 πρὸς σῇ δυσδαίμονι μοίρα;  
 φεῦ φεῦ, \*δύστην'.  
 ἀλλ' οὐδ' ἐσιδεῖν δύναμαί σ', ἐθέλων  
 πόλλ' ἀνερέσθαι, πολλὰ πυθέσθαι,  
 πολλὰ δ' ἀθρῆσαι.  
 τοίαν φρίκην παρέχεις μοι.

1300

1305

ΟΙ. αἰαί, φεῦ φεῦ, δύστανος ἐγώ,  
 ποῖ γὰς φέρομαι τλάμων; πᾶ μοι  
 φθογγὰ \*διαπωτᾶται φοράδην;

1310

**1299** τλήμων has been made from τλήμων in L. After this verse, v. 1302 (πρὸς σῇ . . μοίρα) had been written by an oversight, but has been partially erased, dots having been placed above it: and it is repeated in its proper place. **1301** μακίστων] In L the 1st hand had written κακίστων, but altered the initial κ into μ. Some of the later

mss. (as B and V) have κακίστων. **1303** φεῦ φεῦ δύστανος L, and so most of the later mss.: but T has φεῦ φεῦ δύσταν', which is preferred by Hermann and Bothe. The latter writes δύστην', (and so Elmsley,) because Sophocles did not admit Doric forms in choral anapaests. That rule is subject to exceptions (see on *Ant.* 110): but here, at least, the Doric form seems unsuitable; see commentary. I formerly read φεῦ δύστανος (the ὄς could be excused by the pause); but now prefer the other reading. Dindorf deletes the words, on the assumption that

a more level and subdued strain of sorrow. Compare *Ai.* 348—429, where the κομμός has in this sense a like character. Some regard the κομμός as beginning only at 1313; less correctly, I think. Its essence is the antiphonal lament rather than the antistrophic framework.

**1298** ὅσα... προσέκυρσα: I know no other example of an accus. after προσκυρεῖν, which usu. takes the dat.: but the compound can at least claim the privilege of the simple κυρεῖν. The neut. plur. accus. of *pronouns* and *adjectives* can stand after τυγχάνειν and κυρεῖν, not as an accus. directly governed by the verb, but rather as a species of cognate or adverbial accus.: *Ph.* 509 ἀθλ' οἶα μηδεὶς τῶν ἐμῶν τύχοι φιλῶν: *O. C.* 1106 αἰεὶς δ' τεύξει (which need not be explained by attraction); *Aesch. Cho.* 711 τυγχάνειν τὰ πρόσφορα, *ib.* 714 κυρούντων... τὰ πρόσφορα: *Eur. Ph.* 1666 οὐ γὰρ ἀν' τύχους τάδε: cp. Munro on *Ag.* 1228 ff. οἶα... τεύξεσθαι in *Journ. Phil.* XI. 134. In *Hipp.* 746 τέρμονα κύρων is not simi-

lar, since κύρων = 'reaching,' and the accus. is like that after ἀφικνεῖσθαι.

**1300 ff.** ὁ πηδήσας... μοίρα; 'who is the deity that hath sprung upon thy hapless life with a leap greater than the longest leap?' i.e. 'has given thee sorrow which almost exceeds the imaginable limit of human suffering?' For μείζονα τῶν μακίστων see on 465 ἄρρητ' ἄρρητων. The idea of a malignant god leaping from above on his victim is frequent in Greek tragedy: see on 263. But here μακίστων, as in 311 ἴνα, combines the notion of swooping from above with that of leaping to a far point,—as with Pindar μακρὰ... ἀλματα (*Nem.* 5. 19) denote *surpassing* poetical efforts. We should then conceive the δυσδαίμων μοίρα, the ill-fated life, as an attacked region, *far into* which the malign god springs. Here we see a tendency which may sometimes be observed in the imagery (lyric especially) of Sophocles: the *image* is slightly crossed and blurred by the interposing notion of the *thing*: as here he was thinking,

O most dreadful of all that have met mine eyes! Unhappy one, what madness hath come on thee? Who is the unearthly foe that, with a bound of more than mortal range, hath made thine ill-starred life his prey?

Alas, alas, thou hapless one! Nay, I cannot e'en look on thee, though there is much that I would fain ask, fain learn, much that draws my wistful gaze,—with such a shuddering dost thou fill me!

OE. Woe is me! Alas, alas, wretched that I am! Whither, whither am I borne in my misery? How is my voice swept abroad on the wings of the air?

they came in from 1308.—σ' ἐθέλων 1: σε θέλων L.

1304 Nauck rejects as spurious the words πόλλ' ἀνέρεσθαι, πολλὰ πυνθέσθαι, πολλὰ δ' ἀθρήσαι. 1307 f. L has αἰ αἰ αἰ | φεῦ φεῦ· δύστανος ἐγώ· ποῖ γὰρ | etc. Some of the later MSS. have αἰ four times (as T), others only twice (as V<sup>4</sup>, Δ). I now think that the latter is most probably right, in view of the division of the verses.

1309 L has φέρομαι τλάμων· πᾶι μοι φθογγὰ | διαπέταται φοράδην|. The only variants for διαπέταται in the later MSS. are the corrupt διέπτταται and διαπέπτταται, both of which probably arose from διαπέταται itself. Musgrave and Seidler conjectured διαπωτάται, and so Blaydes: Kennedy, πέταται: F. Bellermann, διαπεπόταται (Dor. for -πεπόττηται), so that the verse should be a proceleusmaticus (—L—L—L—L—L—L—L—L). Nauck, following Dindorf's former view, writes πᾶ μοι φθογγὰ; without any verb; and then, φοράδην, ᾧ

'what suffering could have gone further?'

See on δ' αἰθέρα τεκνωθέντες, 866. With Aeschylus, on the other hand, the obscurity of imagery seldom or never arises from indistinctness of outline, but more often from an opposite cause,—the vividly objective conception of abstract notions.

1302 πρὸς with dat., after a verb of throwing or falling, is warranted by epic usage: *Od.* 5. 415 μήπως μ' ἐκβαλόντα βάλη λίθακι ποτὶ πέτρῃ | κύμα μέγ' ἄρ-παξαν: *Il.* 20. 420 λιαζόμενον ποτὶ γαίῃ, sinking to earth. *Ai.* 95 πρὸς...στρατῶ, 97 πρὸς Ἀτρεΐδαισιν are different, since no motion is strictly implied. Here the conjecture ἐπὶ is metrically admissible (*Ag.* 66 κάμακος θήσων Δαναοῖσι, *Pers.* 48 φοβεράν ὄψιν προσιδέσθαι), but needless.

1303 The Attic δίστην' harmonises with σῆ (1302) and φρίκην (1306), while δύσταν' would hardly be confirmed by μακίστων, since Tragedy used the latter form, and not μήκιστος, in dialogue also (*Aesch.* fr. 275: cp. *Ag.* 289: so *Pers.* 698 μακιστήρα). The use of Attic forms by the Chorus helps to bring out the more passionate lyric tone which Doricisms lend to the words of Oedipus (1307 f.). Cp. n. on *Ant.* 804 f.

1304 The fate of Oedipus is a dark

and dreadful mystery into which they are fain to peer (ἀνέρεσθαι, πυνθέσθαι: cp. the questions at 1299 ff., 1327): in its visible presentment it has a fascination (ἀθρήσαι) even for those whom it fills with horror.

1310 διαπέταται (MSS.) is unquestionably corrupt. The view that these are anapaests of the 'freer kind' ('ex liberioribus,' Herm.) does not explain a verse which is not anapaestic at all. διαπωτάται is far the most probable remedy. The epic πωτάσθαι, which Pind. uses, is admissible in lyrics. When there is no caesura after the 2nd foot, there is usually one in the 3rd: cp. however *Aesch. P. V.* 172 καὶ μ' οὐ τι μελιγλώσσοις πειθοῖς: and *Ar. Av.* 536, *Pax* 1002. *Cp. O. C.* 1771 διακωλύσωμεν ἴοντα φόνον. The wilder and more rugged effect of such a rhythm makes it preferable here to φθογγὰ φοράδην διαπωτάται, though the hiatus before ἴω (in 1311) would be justified by the pause. To the conjecture πέτεται (or πέταται) it may be objected that the notion of dispersed sounds supports the compound with διά. Hermann simply omitted διαπέταται, dividing thus: αἰαῖ—| δύστανος—| τλάμων: πᾶ μοι φθογγὰ φοράδην; Bergk, πᾶ μοι | φθογγὰ; διά μοι πέταται φοράδην. Schneidewin

ἰὼ δαῖμον, ἴν' ἐξήλου.

ΧΟ. ἐς δεινόν, οὐδ' ἀκουστόν, οὐδ' ἐπόψιμον.

στρ. α'. ΟΙ. 1 ἰὼ σκότου

2 νέφος ἐμὸν ἀπότροπον, ἐπιπλόμενον ἄφατον,

3 ἀδάματόν τε καὶ δυσούριστον < ὄν. > 1315

4 οἶμοι,

5 οἶμοι μάλ' αὖθις· οἶον εἰσέδου μ' ἄμα

6 κέντρων τε τῶνδ' οἰστρημα καὶ μνήμη κακῶν.

ΧΟ. 7 καὶ θαῦμά γ' οὐδὲν ἐν τοσοῖσδε πήμασιν

8 διπλᾶ σε πενθεῖν καὶ διπλᾶ φέρειν κακά. 1320

ἀντ. α'. ΟΙ. 1 ἰὼ φίλος,

2 σὺ μὲν ἐμὸς ἐπίπολος ἔτι μόνιμος· ἔτι γὰρ

3 ὑπομένεις με τὸν τυφλὸν κηδεύων.

4 φεῦ φεῦ·

δαῖμον, ἐνήλω.

1311 ἰὼ δαῖμον ἴν' ἐξήλου L (ἐξήλω r): ἐξήλλου Hermann: ἐνήλω Nauck. 1314 ἐπιπλώμενον L. Some of the later MSS. have this reading. In Bodl. Laud. 54 ο is written over ω, with gl. ἐπερχόμενον. Others have the true ἐπιπλόμενον (as B, E, V<sup>2</sup>, Bodl. Barocc. 66). 1315 ἀδάμαστον MSS.: ἀδάματον Hermann.—δυσούριστον MSS.: δυσούριστον ὄν Hermann. I conjecture δυσούριστ' ἴόν. 1320 φο-

(ed. Nauck) πᾶ μοι φθογῆ; | φοράδην, ὦ δαῖμον, ἐνήλω.—φοράδην = 'in the manner of that which is carried'; here correlative to φέρεσθαι as said of things which are swept onward by a tide or current: thus, of persons deficient in self-restraint, Plat. *Theaet.* 144 B ἄττοντες φέρονται ὥσπερ τὰ ἀνεματίστα πλοῖα, they are hurried away on currents like boats without ballast: *Crat.* 411 C ρεῖν καὶ φέρεσθαι: *Rep.* 406 D πνεῦμα φερόμενον. He has newly lost the power of seeing those to whom he speaks. He feels as if his voice was borne from him on the air in a direction over which he has no control. With the use of the adverb here, cp. βάδην, δρομάδην, σύδην. Elsewhere φοράδην is parallel with φέρεσθαι as = to be carried, instead of walking: Eur. *Andr.* 1166 φοράδην... δῶμα πελάζει, i.e. borne in a litter: Dem. or. 54 § 20 ὑγῆς ἐξελθὼν φοράδην ἦλθον οἴκαδε. Such adverbs in -δην, which were probably accusatives cognate to the notion of the verb, are always formed from the verbal stem, (a) directly, like βά-δην, or (b) with modified vowel and inserted α, like φοράδην instead of \*φερδην, σποράδην instead of \*σπερδην.

1311 ἐξήλου. In a paroemiac, the foot before the catalectic syllable is usually an anapaest, seldom, as here (ἐξήλω—), a spondee: but cp. Aesch. *Pers.* 33 ἵππων τ' ἐλατῆρ Σωσθάνης: *Suppl.* 7 ψήφω πόλεως γνωσθεῖσαι: *ib.* 976 βάξει λαῶν ἐν χώρῳ: *Ag.* 366 βέλος ἡλίου σκήψειν. L and A are of the MSS. which give ἐξήλου: and good MS. authority supports ἐνήλου in Aesch. *Pers.* 516, ἐσαλοῖμην in Soph. fr. 685, ἦλοντο in Xen. *Hellen.* 4. 4. 11. The evidence, so far as it goes, seems to indicate that, while ἡλάμην (itself rare in prose) was preferred in the indicative, a form ἡλόμην was also admitted: see Veitch, *Irreg. Verbs*, ed. of 1879. Blaydes gives ἐξήλω: Elms. gave ἐξάλω, 'inaudite δωρίσων,' in Ellendt's opinion: but Veitch quotes Theocr. 17. 100 ἐξάλατο. The imperf. ἐξήλλου, which Dindorf, Campbell and others read, was explained by Hermann as = *tendeabas*, i.e. 'whither wast thou purposing to leap?' To this I feel two objections: (1) the unfitness of thus representing a swift act; (2) the use of ἴνα, which means *where*. This could not be used with the imperfect of a verb

Oh my Fate, how far hast thou sprung!

CH. To a dread place, dire in men's ears, dire in their sight.

OE. O thou horror of darkness that enfoldest me, visitant<sup>1st</sup> unspeakable, resistless, sped by a wind too fair! strophe.

Ay me! and once again, ay me!

How is my soul pierced by the stab of these goads, and withal by the memory of sorrows!

CH. Yea, amid woes so many a twofold pain may well be thine to mourn and to bear.

OE. Ah, friend, thou still art steadfast in thy tendance of<sup>1st</sup> anti-me,—thou still hast patience to care for the blind man! Ah me! strophe.

ρῆν L, with some of the later MSS.: others (including A) have φέρειν. See comment. Nauck gives θροεῖν.

1323 με Erfurdt: ἐμέ MSS. (Instead of ἐμέ τὸν τυφλόν, T has τὸν γε τυφλόν, an attempt to restore the metre.) Hermann conjectured ἐτι γὰρ ὑπομένεις τυφλὸν τε κήδευσεν (with δυσούριστον οἷμοι in 1315). For κηδεύων, Linwood

of motion (as ἵνα ἐξβαλεῖ, instead of οἶ), but only with the perfect, as ἵνα βέβηκε (i.e. where *is* he now) or the aorist when equivalent to the perfect: as O. C. 273 ἰκόμην (I have come) ἔν' ἰκόμην. So, here, the aor. alone seems admissible: ἔν' ἐξήλου, where *hast* thou leaped to, i.e. where *art* thou? cp. 1515 ἔν' ἐξήκεις, and see on 947.

1314 ἀπότροπον = ὅ τις ἂν ἀποτρέποιτο (Hesych.): and so Ai. 608 τὸν ἀπότροπον αἰδῶλον "Αἰδαν, such as all would turn away from, abhorred. Not, 'turning away from others,' 'solitary,' as Bion *Idyll.* 2. 2 τὸν ἀπότροπον... Ἔρωτα.—ἐπιπλόμενον = ἐπιτελόμενον, pres. part., as Od. 7. 261 ἐπιπλόμενον ἔτος ἦλθε.

1315 δυσούριστον is defective by one syllable as compared with 1323 τυφλὸν κηδεύων. Now the second syllable of κηδεύων is 'irrational,' i.e. it is a long syllable doing metrical duty for a short one (the third of an antibacchius, -- --). Hence in this verse also the penultimate syllable can be either long or short. Hermann's δυσούριστον ὄν is therefore metrically admissible. It is, however, somewhat weak, and the sound is most unpleasing. I should rather propose δυσούριστ' ἰόν; for the adverbial neut. plur., cp. ὑπέροπτα... πορεύεται (883, where see note); for the part., Plat. *Legg.* 873 E παρὰ θεοῦ... βέλους ἰόν. Nauck conjectured δυσοιώνιστον. Blaydes gives δυσεξούριστον (not found), in the dubious

sense of 'hard to escape from.'

1318 κέντρων, not literally the pins of the brooches, (which we can scarcely suppose that he still carried in his hands,) but the stabs which they had dealt: as piercing pangs are κέντρα, *Tr.* 840.

1319 ἐν τοσοῖσδε πῆμασιν, when thy woes are so many: cp. 893 ἐν τοῖσδ'.

1320 πενθεῖν... καὶ φέρειν. The form of the sentence, in dependence on θαῦμα οὐδέν, seems to exclude the version: 'It is not strange that, as you bear, so you should mourn, a double pain' (parataxis for hypotaxis). Rather the sense is: 'that you should *mourn* (aloud) and (inwardly) *suffer* a double pain'—i.e., the physical pain of the wounds, and the mental pain of retrospect. I do not agree with Schneidewin in referring διπλᾶ πενθεῖν to the double οἷμοι (1316 f.) as='make a twofold lament.' The φέρειν of A must be right. φορεῖν can stand for φέρειν 'to carry' when habitual carrying is implied (Her. 3. 34, and of bearers in *Tr.* 965): or fig., of mental habit (ἦθος φορεῖν *Ant.* 705): but φορεῖν κακά could only mean 'to carry ills about with thee'; which is not appropriate here.

1322 μόνιμος, steadfast: Xen. *Cyr.* 8. 5. 11 οἱ μονιμώτατοι πρόσθεν ὄντες (said of hoplites). Cp. Ai. 348 ff. where Ajax addresses the Chorus as μόνος ἐμῶν φίλων, | μόνος ἐμμένοντες ἐτ' ὀρθῶ νόμῳ.

- 5 οὐ γάρ με λήθεις, ἀλλὰ γινώσκω σαφῶς, 1325  
 6 καίπερ σκοτεινός, τήν γε σὴν αὐδὴν ὄμωσ.  
 ΧΟ. 7 ὦ δεινὰ δράσας, πῶς ἔτλης τοιαῦτα σὰς  
 8 ὄψεις μαρᾶναι; τίς σ' ἐπῆρε δαιμόνων;

- στρ. β'. ΟΙ. 1 Ἀπόλλων τάδ' ἦν, Ἀπόλλων, φίλοι,  
 2 ὁ κακὰ κακὰ τελῶν ἐμὰ τάδ' ἐμὰ πάθρα. 1330  
 3 ἔπαισε δ' αὐτόχειρ νιν οὔτις, ἀλλ' ἐγὼ τλάμων.  
 4 τί γὰρ ἔδει μ' ὀράν,  
 5 ὅτῳ γ' ὀρώντι μῆδὲν ἦν ἰδεῖν γλυκύ; 1335  
 ΧΟ. 6 ἦν ταῦθ' ὅπωςπερ καὶ σὺ φῆς.  
 ΟΙ. 7 τί δῆτ' ἐμοὶ βλεπτόν, ἦ  
 8 στερκτόν, ἦ προσήγορον  
 9 ἔτ' ἔστ' ἀκούειν ἡδονᾶ, φίλοι;  
 10 ἀπάγετ' ἐκτόπιον ὅτι τάχιστα με, 1340  
 11 ἀπάγετ', ὦ φίλοι, τὸν \*μέγ' ὀλέθριον,  
 12 τὸν καταρατότατον, ἔτι δὲ καὶ θεοῖς 1345  
 13 ἐχθρότατον βροτῶν.  
 ΧΟ. 14 δειλαίε τοῦ νοῦ τῆς τε συμφορᾶς ἴσον,  
 15 ὥς σ' ἠθέλησα μῆδέ γ' \*ἂν γινῶναί ποτε.

proposed κηδεμών.

**1330** In L the 1st hand wrote ὁ κακὰ τελῶν τάδ' ἐμὰ πάθρα : an early hand added a second κακὰ after ὁ, and a second ἐμὰ before πάθρα. Many of the later MSS. have κακὰ only once (the second having been taken for a dittographia), while they have ἐμὰ twice (owing to the interposed τάδ'). **1339** ἡδονᾶ MSS.: ἄδονᾶ Dindorf.

**1341** τὸν ὀλέθριον μέγα L: τὸν ὀλέθριον μέγα r (B, E, T): τὸν μέγ' ὀλέθριον Erfurd. Turnebus conjectured τὸν ὀλεθρον μέγα (received by Brunck and others): Bergk, τὸν ὀλεθρόν με γὰς. **1348** L has ὥσ (made from ὅσσ' or ὅσ) σ' ἠθέ-

**1325** A distinct echo of *Il.* 24. 563 καὶ δὲ σὲ γινώσκω, Πρίαμε, φρεσὶν, οὐδέ με λήθεις. Besides λήθω, λήσω, λέληθα, Soph. has ἔληθον (*El.* 1359). Cp. *O. C.* 891, where Oed. recognises the voice of Theseus.

**1326** σκοτεινός: cp. *Ai.* 85 ἐγὼ σκοτώσω βλέφαρα καὶ δεδορκότα.

**1329 f.** Ἀπόλλων. The memory of Oedipus (cp. 1318) is connecting the oracle given to him at Delphi (789) with the mandate which afterwards came thence (106). Apollo was the author of the doom (τελών), but the instrument of execution (ἐπαισε) was the hand of Oedipus.

**1330** ὁ κακὰ κακὰ κ.τ.λ. The dochmiac metre is sound (see Metrical Analysis): it is νομάδος in the antistrophe

(1350) which is corrupt. Prof. Campbell, however, retaining the latter, here changes the second κακὰ to κακῶς, and the first ἐμὰ to ἐμοί. The iteration of ταδε, κακὰ, ἐμὰ is in a style which the lyrics of tragedy admitted where vehement agitation was expressed. Euripides carried it to excess. But here, at least, it is in place.

**1331** νιν, τὰς ὄψεις (1328).—οὔτις (ἄλλος), ἀλλ': cp. *Od.* 8. 311 ἀτὰρ οὐ τί μοι αἴτιος ἄλλος | ἀλλὰ τοκῆε δῶω. Schneid. cp. *Il.* 21. 275 ἄλλος δ' οὔτις μοι τόσον αἴτιος οὐρανίωνων | ἀλλὰ [instead of ὅσον] φίλῃ μῆτηρ.

**1337 ff.** The simple mode of expression would have been: τί ἐμοὶ ἡδέως βλεπτόν, ἦ στερκτόν, ἦ ἀκουστόν ἔτ' ἐστίν; what henceforth can be pleasurably seen,

Thy presence is not hid from me—no, dark though I am, yet know I thy voice full well.

CH. Man of dread deeds, how couldst thou in such wise quench thy vision? What more than human power urged thee?

OE. Apollo, friends, Apollo was he that brought these my<sup>2nd</sup> woes to pass, these my sore, sore woes: but the hand that struck the eyes was none save mine, wretched that I am! Why was I to see, when sight could show me nothing sweet? strophe.

CH. These things were even as thou sayest.

OE. Say, friends, what can I more behold, what can I love, what greeting can touch mine ear with joy? Haste, lead me from the land, friends, lead me hence, the utterly lost, the thrice accursed, yea, the mortal most abhorred of heaven!

CH. Wretched alike for thy fortune and for thy sense thereof, would that I had never so much as known thee!

λησα μὴδ' (sic) ἀναγνῶναι ποτ' ἄν. Instead of ποτ' ἄν, some later MSS. (including A) have ποτε. As in 561 ἄν μετρηθεῖεν was corrupted to ἀναμετρηθεῖεν, so here ἀναγνῶναι is probably a corruption of ἄν γνῶναι. Hermann restored ὥς σ' ἠθέλησα μὴδέ γ' ἄν γνῶναι ποτε. This is slightly nearer to the MSS. than Dindorf's ὥς ἠθέλησα μὴδέ σ' ἄν γνῶναι ποτε: and γε suits the emphasis ('never so much as known thee').—Dobree proposed ὥς σ' ἠθέλησα μὴδαμὰ γνῶναι ποτ' ἄν. (For the short vowel lengthened before γν, cp. *El.* 547 σῆς δίχα γνώμης, *Tr.* 389 οὐκ ἀπὸ γνώμης.) Wecklein (*Ars Soph. em.* p. 21)

or loved, or heard by me? But instead of the third clause, we have ἢ προσήγορον | ξτ' ξστ' ἀκούειν ἡδονᾶ, 'or what greeting is it longer possible for me to hear with pleasure?' προσήγορον, passive in *Ph.* 1353, is here active, as in *An.* 1185 Παλλάδος θεᾶς | ὅπως ἰκομένη εὐγμάτων προσήγορος. ἡδονᾶ, modal dat. adverbially, as ὀργῇ 405. The form ἡδονάν, intermediate between Attic ἡδονήν and Doric ἄδονάν, is given by L in *El.* 1277, where Herm. keeps it, but most edd. give ἄδονάν. If right, it was a compromise peculiar to tragedy. The Doricism of scenic lyrics was not thoroughgoing: here, for instance, we have πλάμων (1333) yet προσήγορον (1338).

1340 ἐκτόπιον: cp. 1411 θαλάσσιον, and see Appendix on v. 478.

1341 τὸν μέγ' ὀλέθριον is a certain correction of the MS. τὸν ὀλέθριον μέγαν (or μέγα), a corruption due to the omission and subsequent marginal insertion of μέγα. Cp. *Il.* 1. 158 ὦ μέγ' ἀναιδές: 16. 46 μέγα νήπιος: *Ph.* 419 μέγα | θάλλοντες. The antistrophic words are αὐτός ξφυν τάλας (1363). ὀλέθριον, pass., 'lost,' as *Tr.* 878 τάλαι' ὀλεθρία. τίμιν τρώπῳ θανεῖν σφε φής; The objections to the

conject. ὀλεθρον μέγαν (metrically admissible as a dochmiac, if the second of ὀλεθρον is made short) are: (1) the awkward necessity of supplying ὄντα in order to defend the position of μέγαν: (2) the phrase ὀλεθρον, which belongs to the colloquial vocabulary of abuse; Dem. or. 18 § 127 περίτριμμα ἀγορᾶς, ὀλεθρος γραμματεῦς.

1347 He is to be pitied alike for the intrinsic misery of his fate, and for his full apprehension (συνέσεως, schol.) of it. A clouded mind would suffer less.

1348 ἄν with ἠθέλησα: γε emphasises μὴδέ. Oedipus had been the all-admired (8), the 'saviour of the land' (48). But now the Theban elders wish that they had never so much as heard his name or looked upon his face. That bitter cry is drawn from them by the very strength of their sympathy: for his ruin was the result of his coming to Thebes. The objections to the reading of the MSS., ὥς σ' ἠθέλησα μὴδ' ἀναγνῶναι ποτε, are these: (1) Eur. *Helen.* 290 has the 1st aor. pass., ἀνεγνώσθημεν ἄν, 'we should have been recognised': but ἀναγινώσκειν occurs nowhere else in tragedy; and in Attic its regular sense was 'to read,' or in the 1st

- αντ. β'. ΟΙ. 1 ὅλοιθ' ὅστις ἦν ὃς ἀγρίας πέδας  
 2 †νομάδ† ἐπιποδίας ἔλυσ' ἀπό τε φόνου 1350  
 3 ἔρρυτο κἀνέσωσέ μ', οὐδὲν εἰς χάριν πράσσων.  
 4 τότε γὰρ ἂν θανὼν  
 5 οὐκ ἦν φίλοισιν οὐδ' ἐμοὶ τοσόνδ' ἄχος. 1355  
 ΧΟ. 6 θέλοντι κάμοι τοῦτ' ἂν ἦν.  
 ΟΙ. 7 οὐκουν πατρός γ' ἂν φονεύς  
 8 ἦλθον, οὐδὲ νυμφίος  
 9 βροτοῖς ἐκλήθην ὦν ἔφυν ἄπο.  
 10 νῦν δ' ἄθεος μέν εἰμ', ἀνοσίων δὲ παῖς, 1360  
 11 ὁμογενὴς δ' ἀφ' ὧν αὐτὸς ἔφυν τάλας.

ὥς σ' ἠθέλησα μηδ' αὖ ἂν γνῶναι ποτε.

1349 ἀγρίας] ἀπ' ἀγρίας L. Triclinius rightly struck out ἀπ', which was probably added to make the construction of the gen. clearer. Hermann preferred to omit ἦν, reading, ὅλοιθ' ὅστις, ὃς μ' ἀπ' ἀγρίας πέδας. 1350 νομάδος ἐπιποδίας | ἔλυσεν ἀπό τε φόνου | ἔρρυτο κἀνέσωσεν L. ἔλυσεν has been made by an early hand from ἐλαβέμ' (Campbell thinks, from ἐλαβέν μ'), above which had been written ὕσ. The later MSS. have ἔλυσεν (as A), ἐλυσέ μ' (E), ἔλυσ' ἐμ' (V<sup>4</sup>),

aor. act., 'to persuade.' I have not found a single example of ἀναγινώσκω as = ἀναγνώριζω ('to recognise') in Thuc., Plato, Xen., or the Orators. (2) But the 2nd aor. has that sense in Homer, in Pindar (*Isthm.* 2. 23) and in Herod. (2. 91): may not an Attic poet have followed them? Granted. The sense required here, however, after μηδέ, is to *know*, not to *recognise*: the latter would be pointless. (3) The ellipse of ἂν with the aor. ἠθέλησα would be strangely harsh. Such an ellipse with the *imperf.* sometimes occurs: as Antiphon or. 5 § 1 ἐβουλόμην (and so Ar. *Ran.* 866, *ib.* § 86 ἤξιον. But if, as seems clear, ἂν is *required* here, then the probability is strengthened that ἀναγνώναι arose from ἂν γνῶναι. Between Dindorf's ὥς ἠθέλησα μηδέ σ' ἂν γνῶναι and Hermann's ὥς σ' ἠθέλησα μηδέ γ' ἂν γνῶναι the question is: Which is more likely to have passed into the reading of the MSS.? Now they have ὥς σ', and the loss of γ' through a confusion with the same letter in γνῶναι is slightly more probable than the double error of omitting σ' before ἂν and inserting it after ὥς.

1350 The νομάδος of the MSS. is corrupt. It would require an improbable alteration in the strophe (see on 1330); and it yields no good sense. The Scholiasts hesitated between rendering it (1)

'feeding on my flesh'! or (2) 'in the pastures.' Reading νομάδ', we have a dochmiac dimeter, agreeing with 1330: see *Metrical Analysis*. But the use of the word is extraordinary. It must mean *ἐν νομαῖς*, 'in the pastures'—said of the babe whom the shepherd had been ordered to expose on Cithaeron. Now elsewhere νομάς always means 'roaming,' said (*e.g.*) of pastoral tribes, or of animals: *Tr.* 271 ἵππους νομάδας ἐξιχνιοσκοπῶν, tracking horses *that had strayed*: fr. 87 νομάς δέ τις κερούσσει ἀπ' ὀρθίων πάγων | καθεῖρπεν ἐλαφος: of waters *wandering* over the land which they irrigate, *O. C.* 686 κρῆναι... | Κρησιού νομάδες βέεθρων. The idea of wandering movement is inseparable from the word. To apply it to a babe whose feet were pinned together would have been indeed a bold use. Prof. Campbell, retaining νομάδος, takes πέδας as acc. plur.: 'that loosed the cruel clog upon my feet, *when I was sent astray*.' But could νομάς, 'roaming,' be said of the maimed child merely in the sense of 'turned adrift' by its parents? The nomin. νομάς, referring to the roving shepherd (πλάνης 1029) would be intelligible; but the quadruple -as is against it. Now cp. Aesch. *Pers.* 734 μονάδα δὲ Ξέρξην ἔρημον, 'Xerxes alone and forlorn.' Simply transposing ν and μ I conjecture μονάδ', a word appropriate to

OE. Perish the man, whoe'er he was, that freed me in the pastures from the cruel shackle on my feet, and saved me from death, and gave me back to life,—a thankless deed! Had I died then, to my friends and to mine own soul I had not been so sore a grief. 2nd anti-strophe.

CH. I also would have had it thus.

OE. So had I not come to shed my father's blood, nor been called among men the spouse of her from whom I sprang: but now am I forsaken of the gods, son of a defiled mother, successor to his bed who gave me mine own wretched being:

or *ἐλαβέ μ'* (V). Some have *ἔρρυτο*, others *ἔρυτο*. For *νομάδος* Elmsley conjectured *νομάδ'*: I suggest *μονάδ'*. For *κάνεσωσεν* Campbell has given *κάνεσωσέ μ'*. **1355** *ἄχος* r, *ἄχθος* L. Faehs's conjecture, *ἄγος*, is less suitable here. **1360** *ἄθλιος* MSS.: *ἄθεος* was restored by Erfurd, and independently (in the same year, 1811) by Seidler, *De Vers. Dochm.* 59. The same emendation was afterwards made by Elmsley, and by Reisig (*Conject.* i. 191). **1362** *ὁμογενής* MSS.: *ὁμολεχής* Meineke: *ὁμόγαμος*

the complaint that the babe, sent to the lonely mountain, had not been left to perish in its solitude. The fact that the Corinthian shepherd received the child from the Theban is no objection: the child was *φίλων μεμονωμένος*, desolate and forlorn. *ἔλυσ'*, which suits the dochmiac as well as *ἐλαβέ μ'*, is more forcible here. There is a further argument for it. The MSS. give *ἀπ' ἀγρίας* in 1349, but the strophe (1329) shows that *ἀπ'* must be omitted, since *Ἀπόλλων*, *φίλοι*=*δς ἀγρίας πέδας*, the first syllable of *ἀγρίας* being short, as in 1205, *Ant.* 344, 1124. Now *πέδας* (i.e. *πέτης*) *ἔλαβε*, took from the fetter, would be too harsh: we could only do as Schneidewin did, and refer *ἀπό* back to *πέδας*: but though *Δελφῶν κατὰ Δαυλίαν* (734) admits of such treatment, the case is dissimilar here. On the other hand *πέδας ἔλυσ'*, loosed from the fetter, is correct. Thus the metrical impossibility of *ἀπ'* confirms *ἔλυσ'*. The epithet *ἀγρία*, 'cruel,' is applied to *πέδη* as it is to *ὀδύνη* in *Tr.* 975.

**1351** *ἔρρυτο*, a strong aorist of *ρύω*, formed as if there were a present *ρύμι*: in *Il.* 18. 515 *ρύατο* for *ρύντο* is its 3rd plur. Cp. *Il.* 5. 23 *ἔρυτο* *σάωσε* *δέ*, where the aor. has a like relation to *έρύω* (the temporal augment being absent).—*εἰς χάριν*: see on 1152.

**1356** *θέλονται*: *O. C.* 1505 *ποθοῦντι προϋφάνη*: *Tr.* 18: *Thuc.* 2. 3 *τῷ γὰρ πλῆθει ... οὐ βουλομένῳ ἦν ... ἀφίστασθαι*: *Tac. Agric.* 18 *quibus bellum violentibus erat*.

**1357** *φονεὺς ἦλθον*, have come to be the slayer, a compressed phrase for *ἐς*

*τοσοῦτον ἦλθον ὥστε φονεὺς εἶναι*: cp. 1519 and *Ant.* 752 *ἡ κάπαπειλῶν ὧδ' ἐπεξέρχει θρασύς*; *Tr.* 1157 *ἐξήκει δ' ἵνα φανεί*. *Il.* 18. 180 *εἰ κέν τι νέκυς ἥσχυμένος ἔλθῃ*, come to be dishonoured (where some explain, 'reach thee dishonoured'): in *Xen. An.* 3. 2. 3 *ὁμῶς δὲ δεῖ ἐκ τῶν παρόντων ἀνδρας ἀγαθοὺς ἐλθεῖν* (so the MSS.: *τελέθειν* G. Sauppe) *καὶ μὴ ὑφίσσθαι*, the clause *ἐκ τῶν παρόντων* helps *ἐλθεῖν* as = *evadere*. In 1433 *ἐλθὼν* is not similar. No classical use of *venire* seems really parallel: thus in *Iuv.* 7. 29 *ut dignus venias hederis*, *venias*= 'may come forward' (*Mayor ad loc.*).

**1359** (τούτων) *ἀφ' ὧν*, i.e. *ταύτης ἀφ' ἧς*: plur., as 1095, 1176, 1250.

**1360** *ἄθεος* is a necessary correction of the MS. *ἄθλιος*, the verse being a dochmiac dimeter, = 1340 *ἀπάγετ' ἐκτόπιον ὅτι τάχιστα μέ. νῦν* answers to the short first syllable of *ἀπάγετ'*, since the anacrusis can be either long or short: cp. *Aesch. Theb.* 81, where *αἰθερία κόνις* is metrically parallel to *νῦν δ' ἄθεος μέν εἰμ'* here. He is *ἀνόςσιον* (i.e. *ἀνόςilas*) *παῖς* since through him Iocasta became such.

**1362** *ὁμογενής δ' ἀφ' ὧν ἔφυν*= *κοινὸν γένος ἔχων* (τούτοις) *ἀφ' ὧν αὐτὸς ἔφυν*: i.e. having a common brood (one born of the same wife) with those (*Laïus*) from whom he sprang. For the plur., cp. 366: for (τούτοις) *ὦν*, *Ph.* 957 *παρέξω δαῖθ' ὑφ' ὧν ἐφερβόμην*. *ὁμογενής* is usu. taken as = *ὁμοῦ γεννῶν*, i.e. 'engendering' *ὁμοῦ τῇ τεκνοσῇ*. But *ὁμογενής* is a compound from *ὁμο-* and the stem of *γένος*, and could no more mean *γεννῶν ὁμοῦ*

- 12 εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν, 1365  
 13 τοῦτ' ἔλαχ' Οἰδίπους.  
 ΧΟ. 14 οὐκ οἶδ' ὅπως σε φῶ βεβουλεύσθαι καλῶς.  
 15 κρείσσων γὰρ ἦσθα μηκέτ' ὦν ἢ ζῶν τυφλός.  
 ΟΙ. ὥς μὲν τάδ' οὐχ ᾧδ' ἔστ' ἄριστ' εἰργασμένα,  
 μή μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἔτι. 1370  
 ἐγὼ γὰρ οὐκ οἶδ' ὅμμασιν ποίοις βλέπων  
 πατέρα ποτ' ἂν προσεῖδον εἰς Ἄιδου μολών,  
 οὐδ' αὖτάλιναι μῆτέρ', οἷν ἐμοὶ δυοῖν  
 ἔργ' ἔστι κρείσσον' ἀγχόνῃς εἰργασμένα.  
 ἀλλ' ἡ τέκνων δῆτ' ὄψις ἦν ἐφίμερος, 1375  
 βλαστοῦς' ὅπως ἔβλαστε, προσλεύσσειν ἐμοί;  
 οὐ δῆτα τοῖς γ' ἐμοῖσιν ὀφθαλμοῖς ποτε  
 οὐδ' ἄστν γ', οὐδὲ πύργος, οὐδὲ δαιμόνων  
 ἀγάλαθ' ἱερά, τῶν ὁ παντλήμων ἐγὼ  
 κάλλιστ' ἀνὴρ εἷς ἔν γε ταῖς Θήβαις τραφεῖς 1380

Musgrave. 1365 *ἔτι* Hermann: *ἔφν* MSS. The correction is necessary, since the words *ἔτι κακοῦ κακόν* answer metrically to *ἔτι δὲ καὶ θεοῖς* (1345). 1368 *ἦσθα* [*ἦσθ'* *ἂν* Porson (on *Tr.* 114, *Adv.* p. 174). Purgold (*Obs. Crit. in Soph.* etc., 1802) made the same conjecture, and Hartung so reads: but see comment. 1376 *ἔβλαστε* *γ*, *ἔβλασεν* *L.*

than *συγγενῆς* could mean *γεννῶν σὺν*, or *ἐγγενῆς*, *γεννῶν ἐν*. In 460 *πατὺρ δόμοσπορος* as = *σπείρων τὴν αὐτὴν ἥν ὁ πατὴρ* is different, since the second part of the compound adj. represents a transitive verb. Meineke's *ὁμολέχῃς* would be better than Musgrave's *ὁμόγαμος*: but neither is needed.

1365 *πρεσβύτερον*, 'older,' then, 'ranking before'; here, 'more serious': *Her.* 5. 63 *τὰ γὰρ τοῦ θεοῦ πρεσβύτερα ἐποιεῖντο ἢ τὰ τῶν ἀνδρῶν*: *Thuc.* 4. 61 *τοῦτο...πρεσβύτατον...κρίνας, τὸ κοινῶς φοβερὸν ἅπαντας εἰ θέσθαι*.

1368 *κρείσσων...ἦσθα μηκέτ' ὦν* = *κρείσσον ἦν σε μηκέτ' εἶναι*: see on 1061. *ἂν* is omitted, as after *εἶδει*, *εἰκὸς ἦν*, etc., *κρείσσων ἦσθα μὴ ὦν* implying the thought, *οὐκ ἂν ἦσθα, εἰ τὰ βέλτιστα ἔπασχες*: see on 256.

1369 *ἄριστ'* is adverbial, the construction being *οὐχ ᾧδ' (εἰργασμένα) ἔστιν ἄριστα εἰργασμένα*: that, thus done, they are not done best. So *ἄριστα* is adverb 407, 1046, *Ai.* 160.

1371 *βλέπων* = *εἰ ἐβλεπον*, which is more forcible than to take it with *ποίοις*

*ὅμμασιν*. Cp. *Ph.* 110 *πῶς οὖν βλέπων τις ταῦτα τολμήσει λαλεῖν*; *Her.* 1. 37 *νῦν τε τέοισι με χρὴ δμῆσιν ἐς τε ἀγορὴν καὶ ἐξ ἀγορῆς φοιτέοντα φαίνεσθαι*; [*Dem.*] or. 25 § 98 (the work of a later rhetorician) *ποίοις προσώποις ἢ τισιν ὀφθαλμοῖς πρὸς ἕκαστον τούτων ἀντιβλέψετε*; Cp. *Ai.* 462 *καὶ ποῖον ὄμμα πατρὶ δηλώσω φανέλι | Τελαμῶνι*;

1372 *εἰς Ἄιδου*. Blind on earth, Oed. will be blind in the nether world. Cp. *Od.* 12. 266 *καὶ μοι ἔπος ἔμπεσε θυμῷ | μάντηος Ἀλαοῦ Θηβαίου Τειρεσίαο*, where Odysseus is thinking of the blind Teiresias as he had found him in Hades. Cp. 11. 91, where *ἔργω* need not imply that the poet of the *νέκυια* conceived Teiresias as having sight. So Achilles in Hades is still *swift-footed* (11. 546).

1373 *οἶν...δυσὸν*, a dative of the persons affected, as, instead of the usual *ποιῶ ταῦτα σε*, we sometimes find *ποιῶ ταῦτα σοι*: cp. *Tr.* 808 (*δρῶς*): *Od.* 14. 289 *πρώτης, ὅς δὴ πολλὰ κάκ' ἀνθρώποισιν ἐώργει*. *Plat. Apol.* 30 A *ταῦτα καὶ νεωτέρῳ καὶ πρεσβυτέρῳ...ποιήσω, καὶ ξένῳ καὶ ἀσπῷ, μᾶλλον δὲ τοῖς ἀσπῶις*. *Charm.*

and if there be yet a woe surpassing woes, it hath become the portion of Oedipus.

CH. I know not how I can say that thou hast counselled well: for thou wert better dead than living and blind.

OE. Show me not at large that these things are not best done thus: give me counsel no more. For, had I sight, I know not with what eyes I could e'er have looked on my father, when I came to the place of the dead, aye, or on my miserable mother, since against both I have sinned such sins as strangling could not punish. But deem ye that the sight of children, born as mine were born, was lovely for me to look upon? No, no, not lovely to mine eyes for ever! No, nor was this town with its towered walls, nor the sacred statues of the gods, since I, thrice wretched that I am,—I, noblest of the sons of Thebes,

For *βλαστοῦσ'* Hartung gives *βλαστόντ'*, omitting the comma after *ἔβλαστε* ('that I should look upon offspring so born'): but see comment. 1379 *ἱερὰ* L; *ἱρὰ* r, Dindorf. The longer form is the regular one in L (though in *O. C.* 16 it has *ἱρός*). Here, as in 1428, the tribrach lends a certain pathos to the rhythm. Nauck unnecessarily writes *ἱερὰ θ'*

157 C οὐκ ἂν ἔχοιμεν ὃ τι ποιοῦμέν σοι. Xen. *Hier.* 7. 2 τοιαῦτα γὰρ δὴ ποιοῦσι τοῖς τυράννοις οἱ ἀρχόμενοι καὶ ἄλλιν ὄντιν' ἂν αἰετὶ τιμῶντες τυγχάνωσι. Ar. *Vesp.* 1350 πολλοὺς γὰρ ἤδη χἀτέροις αὐτ' εἰργάσω. In Xen. *An.* 5. 8. 24 τοῦτω τάναντία ποιήσετε ἢ τοὺς κύνας ποιοῦσι, there is warrant for τοῦτον: and in Isocr. or. 16 § 49 μηδὲν ἀγαθὸν ποιήσας τῇ πόλει, for τὴν πόλιν.

1374 κρείσσον' ἀγχόνῃς, not 'worse than hanging' (such that, rather than do them, he would have hanged himself): but 'too bad for hanging' (such that suicide by hanging would not adequately punish their author). Eur. *Hipp.* 1217 εἰσορῶσι δὲ | θέαμα κρείσσον δεργμάτων ἐφαίνετο, too dreadful to be looked on; Aesch. *Ag.* 1376 ὕψος κρείσσον ἐκπηδήματος, too high to be leaped over. ἀγχόνῃς: cp. Eur. *Alc.* 229; Ar. *Ach.* 125 ταῦτα δὴτ' οὐκ ἀγχόνῃ; 'is not this enough to make one hang oneself?'

1375 f. ἀλλ' introduces (or answers) a supposed objection (the ὑποφορά of technical Rhetoric): Andoc. 1 § 148 τίνα γὰρ καὶ ἀναβιδάσσομαι δεησόμενον ὑπὲρ ἑμαυτοῦ; τὸν πατέρα; ἀλλὰ τέθνηκεν. ἀλλὰ τοὺς ἀδελφούς; ἀλλ' οὐκ εἰσίν. ἀλλὰ τοὺς παῖδας; ἀλλ' οὐπω γεγέννηται.—τέκνων ὕψις...βλαστοῦσα=ὀρώμενα τέκνα βλαστόντα: cp. Eur. *Alc.* 967 Θρήσσαις ἐν σανίσῃ τὰς | Ὀρφέα κατέγραψεν γῆ-

ρως, which the melodious Orpheus wrote down.—ὅπως ἔβλαστε: Eur. *Med.* 1011 ἡγγεῖλας οἱ' ἡγγεῖλας.

1378 πύργος, the city-wall with its towers and its seven gates (already famous in the *Odyssey*, 11. 263 Θήβης ἔδος ἑπταπύλοιο). Cp. Eur. *Bacch.* 170 Κάδμω... δς πόλιν Σιδωνίαν | λιπὼν ἐπύργωσ' ἄστυ Θηβαίων τόδε. *Hec.* 1209 πέριξ δὲ πύργος εἴχ' ἐτι πτόλιν.

1379 ἀγάλμαθ' ἱερὰ, the images of the gods in their temples: cp. 20.—τῶν = ὧν, as *Ant.* 1086: cp. 1427. Soph. has this use in many other places of dialogue: see *O. C.* 747 n.

1380 κάλλιστ' ἀνὴρ εἰς...τραφεῖς. εἰς, in connection with a superlative, is strictly correct only where one is compared with several: as Thuc. 8. 40 οἱ γὰρ οἰκέται τοῖς Χίοις πολλοὶ ὄντες καὶ μᾶλ' γε πόλει πλὴν Λακεδαιμονίων πλείστοι γενόμενοι: Eur. *Herac.* 8 πλείστων μετέσχον εἰς ἀνὴρ Ἡρακλέει. So *Tr.* 460 πλείστας ἀνὴρ εἰς...ἔγχευ. But here, where the question is of degree in nobility, it merely strengthens κάλλιστ': cp. Thuc. 8. 68 πλείστα εἰς ἀνὴρ, ὅστις ξυμβουλευσάιτό τι, δυνάμενος ὠφελεῖν: which, notwithstanding πλείστα, is really like our passage, since we cannot suppose a contrast with the collective wisdom of several advisers.—ἐν γε ταῖς Θήβαις: the γε, by adding a second limitation, helps, like εἰς

ἀπεστέρησ' ἔμαυτόν, αὐτὸς ἐννέπων  
 ὠθεῖν ἅπαντας τὸν ἀσεβῆ, τὸν ἐκ θεῶν  
 φανέντ' ἀναγνον καὶ γένους τοῦ Λαΐου.  
 τοιάνδ' ἐγὼ κηλίδα μηνύσας ἐμὴν  
 ὀρθοῖς ἔμελλον ὄμμασιν τούτους ὄραν; 1385  
 ἦκιστά γ'· ἀλλ' εἰ τῆς ἀκουούσης ἔτ' ἦν  
 πηγῆς δι' ὧτων φραγμός, οὐκ ἂν ἐσχόμην  
 τὸ μὴ ἀποκλῆσαι τοῦμόν ἄθλιον δέμας,  
 ἔν' ἡ τυφλὸς τε καὶ κλύων μηδέν· τὸ γὰρ  
 τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖν γλυκύ. 1390  
 ἰὼ Κιθαιρών, τί μ' ἐδέχου; τί μ' οὐ λαβὼν  
 ἔκτεινας εὐθύς, ὥς ἐδειξα μῆποτε  
 ἔμαυτὸν ἀνθρώποισιν ἐνθεν ἢ γεγώς;  
 ὦ Πόλυβε καὶ Κόρινθε καὶ τὰ πατρία  
 λόγῳ παλαιὰ δώμαθ', οἶον ἄρά με 1395  
 κάλλος κακῶν ὕπουλον ἐξεθρέψατε.

ὦν. **1383** καὶ γένους τοῦ Λαΐου] These words seem sound (see comment.), but have been variously amended. Blaydes, καὶ γένος τὸν Λαΐου ('by birth the son of L.'): Hartung, καὶ γένους τοῦ Λαΐου ('though he be of L.'s race'): Herwerden, καὶ γένους ἀλάστορα: Mekler, καὶ γένους τοῦμοῦ μύσος. Benedict (*Obs. in Soph.*, 1820) would place the full stop after ἀναγνον, and take καὶ γένους τοῦ Λ. with κηλίδα ('a stain on the race'); and so Kennedy. **1387** ἂν ἐσχόμην, L, i.e. ἀνεσχόμην, as is shown by the absence of accent on ἂν and of breathing on ε: the scribe often thus leaves a small space between syllables or letters. Most of the later MSS. have ἀνεσχόμην or ἡνεσχόμην,

ἀνὴρ, to emphasise the superlative. If the glories of Thebes can rejoice the sight, no Theban at least had a better right to that joy: (and who could have a better right than Thebans?)

**1381** ἀπεστέρησ' ἔμαυτόν: a regular phrase in reference to separation from civic life: Antiphon or. 5 § 78 εἰ δ' ἐν Αἰῶνι χωροφιλεῖ, τοῦτο οὐκ ἀποστερῶν γε τῶν εἰς τὴν πόλιν ἑαυτὸν οὐδενὸς (not forfeiting any of his relations with Athens) οὐδ' ἐτέρας πόλεις πολίτης γεγενημένος: [Dem.] or. 13 § 22 οὐδενὸς ἔργων τῶν τότε ἀπεστέρησαν ἑαυτούς, the Athenians of those days did not renounce their share in any of the great deeds of the Persian Wars.

**1382** τὸν ἀσεβῆ naturally depends on ὠθεῖν. But, if so, it would be very awkward to take τὸν...φανέντα κ.τ.λ. with ἀπεστέρησ' ἔμαυτόν. Rather τὸν φανέντα κ.τ.λ. also depends on ὠθεῖν. 'Bidding all to expel the impious one,—that man who has [*since*] been shown by

the gods to be unholy—and of the race of Laïus.' His thought passes from the *unknown* person of the edict to *himself*, precisely as in 1440 f. The words καὶ γένους τοῦ Λαΐου are a climax, since the guilt of bloodshed, which the oracle had first denounced, was thus aggravated by a double horror.

**1384** κηλίδα: see on 833: μηνύσας ἐμὴν, sc. οὖσαν.

**1385** ὀρθοῖς: see on 528.

**1386** τῆς ἀκουούσης...πηγῆς, the source (viz. the orifice of the ear) from which sounds flow in upon the sense: cp. Plat. *Phaedr.* 245 C ψυχὴ...πηγὴ καὶ ἀρχὴ κινήσεως. (Not the stream of sound itself.) δι' ὧτων supplements τῆς ἀκουούσης πηγῆς by suggesting the channel through which the sounds pass from the fount. Cp. fr. 773 βραδεία μὲν γὰρ ἐν λόγοισι προσβολὴ | μόλις δι' ὧτος ἔρχεται τρωπόμενον. ἡ ἀκούουσα πηγὴ, instead of ἡ πηγὴ τῆς ἀκούσεως, is said with a consciousness that πηγὴ means the organ of

—have doomed myself to know these no more, by mine own command that all should thrust away the impious one,—even him whom gods have shown to be unholy—and of the race of Laius!

After baring such a stain upon me, was I to look with steady eyes on this folk? No, verily: no, were there yet a way to choke the fount of hearing, I had not spared to make a fast prison of this wretched frame, that so I should have known nor sight nor sound; for 'tis sweet that our thought should dwell beyond the sphere of griefs.

Alas, Cithaeron, why hadst thou a shelter for me? When I was given to thee, why didst thou not slay me straightway, that so I might never have revealed my source to men? Ah, Polybus,—ah, Corinth, and thou that wast called the ancient house of my fathers, how seeming-fair was I your nursling, and what ills were festering beneath!

but two at least (A, V) give *ἀν ἐσχόμην*.

**1388** τὸ μὴ ἀποκλείσαι MSS.: τὸ μὴ ἀποκλῆσαι Elmsley. The original form of the verb was *κλῆνω* (being formed from the noun-stem *κλήρι*, cp. *κονίω*, *μηνίω*), and *κλέω*, not *κλείω*, was the older Attic form, still used, doubtless, in the time of Sophocles: thus *κλήρις* occurs in an Attic inscription later than 403 B.C.; though *κλείς*, *κλείθρον*, etc., occur as early as about 378—330 B.C. (Meisterhans, *Gramm. Att. Inschr.* p. 17.) The spelling of *κλείω*, etc., fluctuates in our MSS.: thus L has *κλείθρα* above in v. 1262, but *κλήθρα* in 1287,

hearing, just as we might have τὰ ἀκούοντα ὦτα. Seneca paraphrases: *utinam quidem rescindere has quivrem vias, Manibusque adactis omne qua voces meant Aditusque verbis tramite angusto patet, Errere possem, gnata:...aures ingerunt, quicquid mihi Donastis, oculi* (Oed. 226 ff.).

**1387** ἐσχόμην, usu. in this sense with gen., as *Od.* 4. 422 *σχέσθαι...βίης*.

**1388** τὸ μὴ: cp. 1232. For the simple *μὴ*, where (as here) *μὴ οὐ* is admissible, see *Ai.* 96: *Ant.* 443: *Antiph. Tetral.* 3 β § 4 οὐδεὶς ἡμῶν λόγος ὑπελείπετο μὴ φονεύσιν εἶναι.

**1389** ἢ ἢ. For ἢ (as 1393) see on 1123. The negative *μηδέν* here shows how in this construction *ἢνα* is essentially final, 'so that I might have been'; not 'in which case I should have been'—for which the negative must have been *οὐδέν*. So *ὡς ἔδειξα μήποτε* (1392), that I might never have shown. Eur. fr. 442 *φεῦ φεῦ τὸ μὴ τὰ πράγματα' ἀνθρώποις ἔχειν | φωνήν, ἢν' ἦσαν μηδέν οἱ δεινοὶ λόγοι*.

**1390** ἔξω τῶν κακῶν, i.e. undisturbed by those sights and sounds from the outer world which serve to recall past

miseries.

**1391** The imperf. *ἰδέχου* helps the personification: 'wast ready to shelter me.'

**1392** ὡς ἔδειξα: see on 1389, and cp. Aesch. *P. V.* 776 *τί...οὐκ ἐν τάχει | ἔρριψ' ἐμαυτὴν...ὅπως πέδω σκήψασα τῶν πάντων πόνων | ἀπηλλάγην*;

**1394** τὰ πάτρια λόγῳ=τὰ λόγῳ πάτρια, an order the less harsh since *πάτρια* (=of my fathers, not *πατρῶα*, of my father) is supplemented by *παλαιά*. Cp. *Ai.* 635 *ὁ νοσῶν μάταν*: *El.* 792 *τοῦ θανόντος ἀρτίως*: Aesch. *P. V.* 1013 *τῷ φρονούντι μὴ καλῶς*: Eur. *Med.* 874 *τοῖσι βουλευέουσιν εἶδ*.

**1396** κάλλος κακῶν ὑπουλον, a fair surface, with secret ills festering beneath it (gen. *κακῶν* as after words of fulness, = *κρυπτῶν κακῶν γέμον*): because he had seemed most prosperous (775), while the doom decreed from his birth was secretly maturing itself with his growth.—*κάλλος*, concrete, a fair object, Xen. *Cyr.* 5. 2. 7 *τὴν θυγατέρα, δεινὸν τι κάλλος καὶ μέγεθος, πενθικῶς δ' ἔχουσαν*.—*ὑπουλον*, of a sore festering beneath an οὐλή or scar which looks as if the wound had healed: Plat. *Gorg.* 480 B *ὅπως μὴ ἐγχερούσθην τὸ νόσημα τῆς ἀδικίας ὑπουλον τὴν ψυχὴν*

νῦν γὰρ κακός τ' ὦν κακῶν εὐρίσκομαι.  
 ὦ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπη  
 δρυμός τε καὶ στενωπὸς ἐν τριπλαῖς ὁδοῖς,  
 αἱ τοῦμόν αἷμα τῶν ἐμῶν χειρῶν ἄπο 1400  
 ἐπίετε πατρός, ἄρά μου μέμνησθέ τι,  
 οἷ' ἔργα δράσας ὑμῖν εἶτα δεῦρ' ἰὼν  
 ὅποι' ἔπρασσον αὐθις; ὦ γάμοι γάμοι,  
 ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες πάλιν 1405  
 ἀνείτε \*ταύτου σπέρμα, καὶ πεδείξατε  
 πατέρας, ἀδελφούς, παῖδας, αἶμ' ἐμφύλιον,  
 νύμφας γυναικας μητέρας τε, χῶπόσα  
 αἰσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.  
 ἀλλ' οὐ γὰρ αὐδᾶν ἔσθ' ἅ μὴδὲ δρᾶν καλόν,  
 ὅπως τάχιστα πρὸς θεῶν ἔξω μέ που 1410  
 καλύψατ', ἢ φονεύσατ', ἢ θαλάσσιον  
 ἐκρύψατ', ἐνθα μήποτ' εἰσόψεσθ' ἔτι.  
 ἴτ', ἀξιώσατ' ἀνδρὸς ἀθλίου θιγείν.  
 πίθεσθε, μὴ δείσητε· τὰμὰ γὰρ κακὰ  
 οὐδεῖς οἷός τε πλην ἐμοῦ φέρειν βροτῶν. 1415

1294. **1401** ἄρά μου MSS.: ἄρ' ἐμοῦ Brunck, Erfurdt: ἄρα μὴ Blaydes. Linwood suggested ἄρά μοι.—μέμνησθ' ὅτι L, with most of the later MSS. (including A); but a few have μέμνησθ' ἔτι: μέμνησθέ τι Elmsley. **1405** ταύτων MSS. I read ταύτου. Nauck, τοῦμόν. **1414** πίθεσθε MSS.: πίθεσθε Elmsley, which almost all edd. receive. The pres.= 'be persuaded': the aor.= 'obey,' 'comply with my

ποιήσει καὶ ἀνάτον, 'lest the disease of injustice become chronic, and render his soul gangrenous and past cure' (Thompson). Thuc. 8. 64 ὑποῦλον αὐτονομίαν, *unsound* independence opp. to τὴν ἀντικρυσ ἐλευθερίαν. Dem. or. 18 § 307 ἡσυχίαν ἀγεν ἀδικον καὶ ὑποῦλον, unjust and *insecure* peace. Eustath. Od. 1496. 35 Σοφοκλῆς...λέγεται...ὑποῦλον εἰπεῖν τὸν δούρειον ἵππον, the wooden horse at Troy, as concealing foes.

**1397** κακῶν like ἀνοσίων παῖς (1360), with reference to the stain incurred by Iocasta.

**1398 f.** His memory recalls the scene as if he were again approaching it on his way from Delphi. First, he descries three roads converging in a deep glen or ravine (τρεῖς κέλευθοι—κεκρυμμένη νάπη): then, descending, he comes to a coppice (δρυμός) at a point where his own road narrows (στενωπός) just before its junction with the two others (ἐν τρι-

πλαῖς ὁδοῖς). See on 733. The genuineness of v. 1399 has been groundlessly questioned, on the score of supposed tautology. The language may be compared with that of the verses from the *Oedipus* of Aeschylus (fr. 167), quoted in the Introduction.

**1400** τοῦμόν αἷμα, thus divided from πατρός, is more than αἷμα τοῦμοῦ πατρός: 'the same blood which flows in my own veins—the blood of my father.'

**1401** For τι, which has a tone of bitterness here, see on 124, 969. The ὅτι of the MSS. must be explained in one of two ways:—(1) as if the construction was irregularly changed by οἶα, ὅποια: but the immediate succession of οἶα to ὅτι makes this intolerably harsh: or (2) as if οἶα, ὅποια were exclamatory substitutes for δεῖν or the like: which seems inadmissible.

**1405** ἀνείτε ταύτου σπέρμα. By the change of one letter, we restore sense to

For now I am found evil, and of evil birth. O ye three roads, and thou secret glen,—thou coppice, and narrow way where three paths met—ye who drank from my hands that father's blood which was mine own,—remember ye, perchance, what deeds I wrought for you to see,—and then, when I came hither, what fresh deeds I went on to do?

O marriage-rites, ye gave me birth, and when ye had brought me forth, again ye bore children to your child, ye created an incestuous kinship of fathers, brothers, sons,—brides, wives, mothers,—yea, all the foulest shame that is wrought among men! Nay, but 'tis unmeet to name what 'tis unmeet to do:—haste ye, for the gods' love, hide me somewhere beyond the land, or slay me, or cast me into the sea, where ye shall never behold me more! Approach,—deign to lay your hands on a wretched man;—hearken, fear not,—my plague can rest on no mortal beside.

wish.' In *El.* 1015 and *O. C.* 520 *πείθου* is fitting, as in *Plat. Crito* 44 B *ἔτι καὶ νῦν ἐμοὶ πείθου καὶ σώῃητι*: on the other hand, in *Tr.* 1227 *πιθοῦ* is best; and in *Aesch. P. V.* 276 *πείθεσθε* (*his*) seems rightly changed to *πίθεσθε* by Blomfield. Here, as in most cases, either pres. or aor. is admissible; but the aor. seems clearly prefer-

the passage. The *ταῦτόν* of the mss. is unintelligible. Oedipus was the *σπέρμα* of Laius and Iocasta. When Iocasta weds Oedipus, the marriage cannot be said *ἀνίεναι ταῦτόν σπέρμα*; for it is absurd to suppose that the seed sown by Oedipus could be identified with Oedipus himself. But the marriage can be rightly said *ἀνίεναι ταῦτοῦ σπέρμα*, to yield seed from the same man (Oedipus) whom that womb had borne.

**1405 ff.** The marriage of Iocasta with Oedipus constituted (*ἀπέδειξε*) Oedipus at once *father and brother* (of his children), while he was also *son* (of his wife)...the closest relation in *blood* (*αἷμ' ἐμφύλιον*) becoming also the *husband*. The marriage made Iocasta the *bride* (*νύμφας*)...aye, and the child-bearing *wife* (*γυναικας*),—of him to whom she was also *mother* (*μητέρας*). Thus, through the birth of children from such a marriage, complex horrors of relationship arose (*ὅποσα αἰσχίστα ἔργα γίγνεται*). *αἷμ' ἐμφύλιον* is in apposition with *πατέρας ἀδελφούς παῖδας*,—'a blood-kinship' standing for 'a blood-kinsman.' It expresses that the monstrous union confounded the closest tie of *consanguinity* with the closest tie of *affinity*. The phrase *ἐμφύλιον αἷμα*, like *συγγενὲς αἷμα*, would in Tragedy more often mean

'murder of a kinsman.' But it can, of course, mean also 'kindred blood' in another sense; and here the context leaves no ambiguity. Cp. *O. C.* 1671 (n.) *ἐμφύτον αἷμα*, *Eur. Phoen.* 246 *κοινὸν αἷμα*, *κοινὰ τέκνα* | *τῆς κερασφόρου πέφυκεν* 'Ιοῦς.

**1410 ff.** *ἔξω μέ πον | καλύψατ'*: the blind man asks that they will lead him away from Thebes, and *hide* him from the sight of men in some lonely spot—as amid the wilds of Cithaeron (1451). We must not transpose *καλύψατ'* and *ἐκρίψατ'*, as is done in Schneidewin's ed. (as revised by Nauck), after Burges.

**1411 f.** *θαλάσσιον*: cp. Appendix, note on v. 478. Cp. *O. C.* 119 n.—*ἐνθα μή* with fut. indic., as *Al.* 659, *El.* 380, *Tr.* 800.

**1415** No one can share the burden of his ills. Other men need not fear to be polluted by contact with him, as with one guilty of blood. His unwitting crimes and his awful sufferings—alike the work of Apollo—place him apart. In illustration of the fear which he seeks to allay, compare the plea of Orestes that, since he has been duly purified from bloodshed, contact with him has ceased to be dangerous (*Aesch. Eum.* 285 *δοῖς προσήλθον ἀβαβεῖ ξυνουσία*).—Contrast *O. C.* 1132 ff., where Oed. will not allow

- ΧΟ. ἀλλ' ὦν ἐπαιτεῖς ἐς δέον πάρεσθ' ὅδε  
 Κρέων τὸ πρᾶσσειν καὶ τὸ βουλευεῖν, ἐπεὶ  
 χώρας λέλειπται μῦνος ἀντὶ σοῦ φύλαξ.
- ΟΙ. οἶμοι, τί δῆτα λέξομεν πρὸς τόνδ' ἔπος;  
 τίς μοι φανείται πίστις ἔνδικος; τὰ γὰρ 1420  
 πάρος πρὸς αὐτὸν πάντ' ἐφεύρημαι κακός.
- ΚΡ. οὐχ ὡς γελαστής, Οἰδίπους, ἐλήλυθα,  
 οὐδ' ὡς ὄνειδιῶν τι τῶν πάρος κακῶν.  
 ἀλλ' εἰ τὰ θνητῶν μὴ καταισχύνεσθ' ἔτι  
 γένεθλα, τὴν γοῦν πάντα βόσκουσιν φλόγα 1425  
 αἰδεῖσθ' ἄνακτος Ἥλιον, τοιόνδ' ἄγος  
 ἀκάλυπτον οὕτω δεικνύναι, τὸ μῆτε γῇ  
 μῆτ' ὄμβρος ἱερὸς μῆτε φῶς προσδέξεται.  
 ἀλλ' ὡς τάχιστ' ἐς οἶκον ἐσκομίζετε  
 τοῖς ἐν γένει γὰρ τὰγγενῇ μάλισθ' ὁρᾶν 1430  
 μόνους τ' ἀκούειν εὖσεβῶς ἔχει κακά.

able. 1422 οὐχ ὡς] L has οὐ, with a letter erased after it: a later hand has written οὐχ in the margin. The erased letter was probably θ' (or τ'), as in the next verse the 1st hand wrote οὐθ', which a later changed to οὐδ' (A's reading), while another wrote a second οὐχ in the margin. οὐχ...οὐδ' seems better here, because simpler, than the

his benefactor Theseus to touch him. *There*, he feels that he is still formally *ἀναγνος*, and that gratitude forbids him to impart a possible taint. *Here*, he thinks only of his unique doom and his incommunicable anguish.

1416 f. ὦν ἐπαιτεῖς ἐς δέον = seasonably in respect of those things which (ὦν = τοῦτων ᾧ) you ask. For the gen. of relation cp. Xen. *H.* 6. 2. 9 κείσθαι τὴν Κέρκυραν ἐν καλῷ μὲν τοῦ Κορινθιακοῦ κῶλπου καὶ τῶν πόλεων αἱ ἐπὶ τοῦτον καθήκουσιν ('conveniently in respect to'), ἐν καλῷ δὲ τοῦ τὴν Λακωνικὴν χώραν βλάπτειν.—τὸ πρᾶσσειν καὶ τὸ βουλευεῖν are strictly accusatives of respect, 'as to the doing and the planning,' i.e. with a view to doing and planning. So *Ant.* 79, *El.* 1030, *O. C.* 442, *Ph.* 1253, etc.

1418 μῦνος: see on 304. Kühlstädt (*De Dial. Trag.* 104) thinks that Soph. never uses μῦνος for μόνος unless with some special emphasis: but, as Ellendt remarks, such instances as *O. C.* 875, 991, *Ant.* 705, fr. 434 refute that view. Rather it was a simple question of metrical convenience. The same is true of ξείνος and ξένος, with this exception, that,

even where metre admitted ξέν', ξείν' occurs as the first word of an address: Eur. *I. T.* 798 ξείν', οὐ δικάως. In *O. C.* 928 also, L and A give ξείνον παρ' ἀστοῖς.

1420 τίς μοι φανείται πίστις ἔνδικος; 'what reasonable claim to confidence can be produced on my part?' Oedipus had brought a charge against Creon which was false, and had repudiated a charge against himself which was true. He means:—'How can I expect Creon to believe me now, when I represent myself as the blind victim of fate,—when I crave his sympathy and pity?' πίστις has two main senses, each of which has several shades,—(1) *faith*, and (2) *a warrant for faith*. Here it is (2) essentially as in *O. C.* 1632 δὸς μοι χερὸς σῆς πίστιν. Not 'a persuasive argument' in the technical sense of Rhetoric, for which πίστεις were 'instruments of persuasion,' whether ἐν-τεχνοί, provided by the Art itself (λογική, παθητική, ἡθική), or ἀτεχνοί, external to the art, as depositions, documents, etc.

1421 πάντ': see on 475.

1422 Cp. the words of Tennyson's Arthur to Guinevere: 'Yet think not that I come to urge thy crimes.'

CH. Nay, here is Creon, in meet season for thy requests, crave they act or counsel; for he alone is left to guard the land in thy stead.

OE. Ah me, how indeed shall I accost him? What claim to credence can be shown on my part? For in the past I have been found wholly false to him.

#### CREON.

I have not come in mockery, Oedipus, nor to reproach thee with any bygone fault.—(*To the Attendants.*) But ye, if ye respect the children of men no more, revere at least the all-nurturing flame of our lord the Sun,—spare to show thus nakedly a pollution such as this,—one which neither earth can welcome, nor the holy rain, nor the light. Nay, take him into the house as quickly as ye may; for it best accords with piety that kinsfolk alone should see and hear a kinsman's woes.

more rhetorical οὐθ' . . . οὐθ'. **1424—1431** ἀλλ' ἐλ τὰ θνητῶν... ἔχει κακά. On Nauck's transposition of these eight verses, see comment. **1428** ἱερὸς] ἱρὸς Dindorf. See on 1379.

**1430** μάλιστα' ὁρᾶν MSS. Dobree conjectures μόνους ὁρᾶν (and so Blaydes,

**1424—1431** Nauck gives these verses to Oedipus, making them follow 1415. He regards τοιόνδ' ἄγος κ.τ.λ. as inconsistent with the profession which Creon has just made. Rather may we consider them as showing a kinsman's anxious and delicate concern for the honour of Oedipus and of the house (1430). Creon, deeply moved, deprecates the prolonged indulgence of a painful curiosity (cp. 1304). It is again Creon who says ἴθι στέγης ἔσω (1515) when Oedipus would fain linger. Clearly, then, these verses are rightly placed in the MSS.

**1425** βόσκουσιν boldly for τρέφουσιν: cp. Aesch. *Ag.* 633, where the sun is τοῦ τρέφοντος... χθονὸς φύσιν.

**1427 f.** δεικνύναι depends on αἰδέσθε, for the constr. of which with (1) acc. of persons revered, and (2) infin. of act which such reverence forbids, cp. Xen. *An.* 2. 3. 22 ἡσυχύνθημεν καὶ θεοὺς καὶ ἀνθρώπους προδοῦναι αὐτόν, 'respect for gods and for men forbade us to betray him.'—τὸ (= δ, see on 1379) μήτε, not οὔτε, since τοιόνδ' ἄγος indicates a *class* of ἀγῆ: not merely 'which,' but 'such as,' 'earth will not welcome' (*quod Terra non admissura sit*): cp. 817, *El.* 654 ὅσων ἐμοὶ | δύσνοια μὴ πρόσσεστιν. γῆ—ἄμβρος—φῶς. The pollution (ἀγος) of Oedipus is such that the pure elemental powers—represented by *earth*, the *rain* from heaven, the *light*—

cannot suffer it to remain in their presence (προσδέχεται): it must be hidden from them. Cp. Aesch. *Eum.* 904 f., where the Erinyes, as Chthonian powers, invoke blessings on Attica, γῆθεν—ἐκ τε ποντίας δρόσου—ἐξ οὐρανοῦ τε. ἄμβρος here is not a *synonym* but a *symbol* of water generally, as with Empedocles 282 ὡς τότ' ἔπειτ' ἐδίηνε Κύπρις χθόνα δηρὸν ἐν ἄμβρῳ | εἶδεα καὶ ποιοῦσα θοῶ πυρὶ δῶκε κρατύναι: cp. Lucr. 1. 714 *f. quattuor ex rebus posse omnia rentur Ex igni terra atque anima procreescere et imbri*. In *Ant.* 1073 the exposure of the unburied corpse is spoken of as a *violence* to ὁ ἄνω θεὸς (βιάζονται). It was a common form of oath to pray that, if a man swore falsely, neither earth, nor sea, nor air, might tolerate the presence of his corpse (Eur. *Or.* 1085, *Hipp.* 1030).

**1428** The original sense of ἱερὸς, 'strong' (Curt. *Etym.* § 614), suits a few phrases, such as ἱερὸς ἰχθύς (*Il.* 16. 407). But in such as ἱερὸν ἡμαρ, κνέφας, ἄμβρος, ποταμοὶ etc. it is more likely that the poet had no consciousness of any other sense than 'sacred.'

**1430** The objection to taking μάλιστα with τοῖς ἐν γένει is not that it follows these words (see on 1394), but that τὰ γ-γενῆ intervenes. Rather join it with εὐσεβῶς ἔχει. ὁρᾶν μόνους τ' ἀκούειν = μόνους ὁρᾶν ἀκούειν τε.

- ΟΙ. πρὸς θεῶν, ἐπείπερ ἐλπίδος μ' ἀπέσπασας,  
ἄριστος ἐλθὼν πρὸς κάκιστον ἄνδρ' ἐμέ,  
πιθοῦ τί μοι· πρὸς σοῦ γάρ, οὐδ' ἐμοῦ, φράσω.
- ΚΡ. καὶ τοῦ με χρείας ὤδε λιπαρεῖς τυχεῖν; 1435
- ΟΙ. ῥῖψόν με γῆς ἐκ τῆσδ' ὅσον τάχισθ', ὅπου  
θνητῶν φανοῦμαι μηδενὸς προσήγορος.
- ΚΡ. ἔδρας' ἂν εὖ τοῦτ' ἴσθ' ἂν, εἰ μὴ τοῦ θεοῦ  
πρώτιστ' ἔχρηζον ἐκμαθεῖν τί πρακτέον.
- ΟΙ. ἀλλ' ἢ γ' ἐκείνου πᾶσ' ἐδηλώθη φάτις,  
τὸν πατροφόντην, τὸν ἀσεβῆ μ' ἀπολλύναι. 1440
- ΚΡ. οὕτως ἐλέχθη ταῦθ'. ὅμως δ', ἵν' ἔσταμεν  
χρείας, ἄμεινον ἐκμαθεῖν τί δραστέον.
- ΟΙ. οὕτως ἄρ' ἀνδρὸς ἀθλίου πεύσεσθ' ὕπερ;
- ΚΡ. καὶ γὰρ σὺ νῦν τᾶν τῷ θεῷ πίστιν φέροις. 1445
- ΟΙ. καὶ σοί γ' ἐπισκῆπτω τε καὶ προστρέφομαι,  
τῆς μὲν κατ' οἴκους αὐτὸς ὃν θέλεις τάφον  
θοῦ· καὶ γὰρ ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ·  
ἐμοῦ δὲ μήποτ' ἀξιωθήτω τόδε  
πατρῶον ἄστν ζῶντος οἰκητοῦ τυχεῖν, 1450  
ἀλλ' ἔα με ναίειν ὄρεσιν, ἔνθα κλήζεται

with *μόνοις* δ' in 1431): Meineke, *μόνοις* θ' ὁρᾶν. 1437 φανοῦμαι] θανοῦμαι  
Meineke, which Nauck adopts. 1445 τ' ἂν L (i.e. τοι ἂν, τᾶν), with most of the

1432 ἐλπίδος μ' ἀπέσπασας, suddenly  
plucked me away from (made me to abandon) my uneasy foreboding: cp. Lat. *revellere* (*falsorum persuasionem*, Sen. *Epist.* 95), and our phrase, 'a revulsion of feeling': *At.* 1382 ὥς μ' ἐψευσας ἐλπίδος πολὺ. Conversely (*El.* 809) ἀποσπᾶσας...φρενὸς | αἶ μοι μόναι παρήσαν ἐλπίδων.

1433 ἄριστος ἐλθὼν πρὸς...ἐμέ, having come to me in so noble a spirit; cp. 1422 ἐλήλυθα. This is more natural than to render, 'having proved thyself most noble towards me' (see on 1357).

1434 πρὸς σοῦ, in thy interest: Eur. *Alc.* 58 πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης: *Tr.* 479 δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν, the argument on his side.

1435 χρείας, request: *O. C.* 1754 προσκίτνομέν σοι. ΘΗ. τίνος, ὦ παῖδες, χρείας ἀνύσαι;

1437 μηδενὸς προσήγορος, accosted by no one: for the gen., cp. *El.* 1214 οὕτως ἀτιμὸς εἰμι τοῦ τεθηγκότες; *id.* 344

κείνης διδακτά. With dat. *Ph.* 1353 τῷ προσήγορος; see on 1337: for ὅπου μὴ with fut. indic., on 1412.

1438 For the double ἂν, cp. 139. τοῦτ' depends on ἴσθι, not ἔδρασα.

1440 φάτις (151), the message brought by Creon from Delphi (86); πᾶσ', 'in full,' explicitly: *At.* 275 κείνος...λύπη πᾶς ἐλήλαται. The indefinite person of the φάτις is identified with Oedipus just as in 1382 f.

1441 ἀπολλύναι could refer either to misery in exile (1436), or to death: cp. 100. *Ph.* 252 διωλλύμην.

1442 f. ἴνα...χρείας, see 367.

1444 οὕτως with ἀθλίου: *Ph.* 104 οὕτως ἔχει τι δεινὸν ἰσχύος θράσος;

1445 The kal belongs to σὺ: 'even thou' who didst not believe Teiresias. This is not spoken in mockery, but with grave sorrow. The phrase πίστιν φέροις as = πιστεύεις (*El.* 735 τῷ τέλει πίστιν φέρων) prob. = 'render belief' (as a tribute due), cp. φόρον, δασμὸν, χρήματα φέρειν,

OE. For the gods' love—since thou hast done a gentle violence to my presage, who hast come in a spirit so noble to me, a man most vile—grant me a boon:—for thy good I will speak, not for mine own.

CR. And what wish art thou so fain to have of me?

OE. Cast me out of this land with all speed, to a place where no mortal shall be found to greet me more.

CR. This would I have done, be thou sure, but that I craved first to learn all my duty from the god.

OE. Nay, his behest hath been set forth in full,—to let me perish, the parricide, the unholy one, that I am.

CR. Such was the purport; yet, seeing to what a pass we have come, 'tis better to learn clearly what should be done.

OE. Will ye, then, seek a response on behalf of such a wretch as I am?

CR. Aye, for thou thyself wilt now surely put faith in the god.

OE. Yea; and on thee lay I this charge, to thee will I make this entreaty:—give to her who is within such burial as thou thyself wouldest; for thou wilt meetly render the last rites to thine own. But for me—never let this city of my sire be condemned to have me dwelling therein, while I live: no, suffer me to abide on the hills, where yonder is

later MSS.; L<sup>2</sup> and Γ have γ' ἄν, which some edd. prefer. But τοι has a pensive tone, while γε here would be almost derisive. 1446 προστρέφομαι L: προτρέφομαι γ,

and the like figure in Pind. *Ol.* 11. 17 *νικῶν* | ἴλα φερέτω χάριν.

1446 καὶ σὸς γ': yes [I am prepared to abide by Apollo's word], and on thee too I lay an injunction, and I will now make a prayer to thee; i.e. as I turn to the god for what he alone can give (cp. 1519 τοῦ θεοῦ μ' αἰτεῖς δῶσω), so I turn to thee for that which lies in thine own power. The midd. προστρέφομαι as in fr. 759 Ἐργάνην (Athene)...προστρέπεσθε: the active has the same sense in *Ai.* 831, *O. C.* 50. On the future, see 1077. There is no cause to desire ἐπισκήψω: each tense has its due force: I now enjoin, and am going on to ask. Just so in *Thuc.* 2. 44 οὐκ ολοφύρομαι μᾶλλον ἢ παραμυθήσομαι, where the conjecture ολοφύρομαι is needless: 'I do not bewail them, but rather intend to comfort them.' The reading προτρέφομαι must be judged by the context. With it, the sense is:—yes [I am sensible of my duty to Apollo], and I enjoin on thee, and will exhort thee, to do thine. (Cp. 358 προ-

τρέψω; *Plat. Legg.* 711 B πρὸς ἀρετῆς ἐπιτηδεύματα προτρέπεσθαι τοὺς πολίτας.) But this strain of lofty admonition seems little in accord with the tone of the broken man who has just acknowledged Creon's unexpected goodness (1432), and is now a suppliant (cp. 1468). In *Ai.* 831 and *O. C.* 50, where προστρέπω is undoubtedly right, προτρέπω occurs as a variant.

1447 τῆς...κατ' οἴκους: the name of Iocasta has not been uttered since 1235. Contrast 950.

1448 τελεῖς absol., like ἐρδειν, perform rites, i.e. the ἐντάφια (*Isae.* or. 8 § 38). The special term for offerings to the dead was ἐναγίζειν (*Isae.* or. 3 § 46).

1449 ἀξιωθήτω, be condemned: *Her.* 3. 145 ἐμὲ μὲν, ὦ κάκιστε ἀνδρῶν, ...ἀδικήσαντα οὐδὲν ἄξιον δεσμοῦ γοργύρης ἤξιωσας, doomed me to a dungeon though I had done no wrong worthy of bonds.

1451 ἔα, a monosyllable by synizesis, and in *Ant.* 95 ἀλλ' ἔα με. Cp. *Od.* 9. 283 νέα μὲν μοι κατέαξε Πλοεῖδάων ἐνοσίχθων.

οὐμὸς Κιθαιρῶν οὗτος, ὃν μήτηρ τέ μοι  
πατὴρ τ' ἐθέσθην ζῶντε κύριον τάφον,  
ἔξ ἐκείνων, οἳ μ' ἀπωλλύτην, θάνω.  
καίτοι τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον 1455  
μήτ' ἄλλο πέρσαι μηδέν· οὐ γὰρ ἂν ποτε  
θυήσκων ἐσώθην, μὴ 'πί τῳ δεινῷ κακῷ.  
ἀλλ' ἡ μὲν ἡμῶν μοῖρ', ὅποιπερ εἰς, ἴτω·  
παίδων δὲ τῶν μὲν ἀρσένων μή μοι, Κρέον,  
προσθῇ μέριμναν· ἄνδρες εἰσίν, ὥστε μὴ 1460  
σπάνιν ποτὲ σχεῖν, ἔνθ' ἂν ὦσι, τοῦ βίου·  
τοῖν δ' ἀθλίου οἰκτραῖν τε παρθένοι ἐμαῖν,  
οἷν οὐποθ' ἡμῇ χωρὶς ἐστάθῃ βοράς

which some edd. receive: but see comment.

1453 ζῶντε MSS.: ζῶντι Toup.

1458 ὅποιπερ L: ὅπηπερ r, which Brunck and others prefer; but Oed. is thinking rather of the end to which his destiny may go than of the course by which the end is to be reached.

1459 κρέων L: κρέον r. Cp. on 637.

1460 πρόσθῃ (sic) L,

—ἔρσειν, locative dative, cp. γῆ, 1266.

—ἐνθα κληῖται κ.τ.λ., lit., 'where my Cithaeron yonder is famed,' = 'where yonder is Cithaeron, famed as mine,'—i.e. made famous by the recent discovery that it is Οἰδίπου τροφὸς καὶ μήτηρ (1092). There is an intense bitterness in the words; the name of Cithaeron is for ever to be linked with his dark story. Statius (quoted by Schneidewin) was doubtless thinking of this place: *habeant te lustra tuusque Cithaeron* (*Theb.* 11. 752). κληῖται is stronger than καλεῖται, as in *Tr.* 659 ἐνθα κληῖται θυτήρ means, 'where fame (that brought the tidings of his great victory) tells of him as sacrificing.' For the idiom cp. *Il.* 11. 757 Ἀλκίονος ἐνθα κολώνῃ | κέκληται.

1453 The words ἐξ ἐκείνων form the decisive argument for the ζῶντε of the MSS. against Toup's specious emendation, ζῶντι. His parents in *their life-time* appointed Cithaeron to be his grave. Now they are dead; but, though he can no longer die by their *agency*, he wishes to die ἐξ ἐκείνων, *by their doom*; i.e. by self-exposure in the same wilds to which they had consigned him (cp. 719 ἔρριψεν ἄλλων χερσὶν εἰς ἄβατον ὄρος). The thought of the *dead* bringing death upon the living is one which Sophocles has also in *Ai.* 1026 εἶδες ὡς χρόνῳ | ἐμελλέ σ' ἔκτωρ καὶ θανῶν ἀποφθεῖν; *Tr.* 1163 (Heracles speaking of Nessus) ζῶντά μ' ἐκτείνεν θανῶν; *Ant.* 871. The reading ζῶντι,

on the other hand, yields nothing but a weak verbal antithesis with τάφον. Had his parents meant him to *live* in lonely misery on Cithaeron, there would be some point in calling it his 'living grave.' But they meant him to die there forthwith (cp. 1174); ζῶντι, then, would mean nothing more than that the grave was chosen before the babe was dead.—κύριον, appointed by their authoritative decision: cp. Aesch. *Eum.* 541 ποινὰ γὰρ ἐπέσται | κύριον μένει τέλος.

1454 ἀπωλλύτην: for the imperf. of intention, cp. Andoc. or. 1 § 41 τὸν πατέρα μου ἀπόλλυε ('sought to ruin'), συνειδότα ἀποφαίνων.

1455 οἶδα μὴ ἂν πέρσαι = 'I am confident that nothing can destroy me.' μὴ is admissible since οἶδα here = πέποιθα, and μὴ ἂν πέρσαι represents a negative conception of the mind. So with partic. *O. C.* 656 οἶδ' ἐγὼ σε μὴ τινα | ἐνθένδ' ἀπάξοντ'. οἶδα οὐκ ἂν πέρσαι would be more usual; the difference being that this would be the oblique form of οἶδα ὅτι οὐκ ἂν πέρσειε. The ordinary usage is (1) οὐ with infin. (= ὅτι with indic.) after verbs of saying or thinking, λέγω, φημί, οἶμαι, etc.; (2) μὴ with infin. after verbs of feeling confident, promising, etc., as πιστεύω, πέποιθα, ὑπισχνούμαι, ὁμνυμι. Cp. *Ph.* 1329. But a few exceptions occur both ways, when a verb of either class is virtually equivalent to a verb of the other: e.g. (1) [Dem.] or. 29 § 48 οἶσθε οὐκ ἂν αὐτὴν λαβεῖν (= ὅτι

Cithaeron, famed as mine,—which my mother and sire, while they lived, set for my appointed tomb,—that so I may die by their decree who sought to slay me. Howbeit of thus much am I sure,—that neither sickness nor aught else can destroy me; for never had I been snatched from death, but in reserve for some strange doom.

Nay, let *my* fate go whither it will: but as touching my children,—I pray thee, Creon, take no care on thee for my sons; they are men, so that, be they where they may, they can never lack the means to live. But my two girls, poor hapless ones,—who never knew my table spread apart,

with most of the later MSS. The ancient grammarians were not agreed on the accentuation of such forms; cp. Chandler, *Greek Accentuation*, § 820, 2nd ed. In Her. 6. 109 MSS. give *προσθῆ*. Elmsley conjectured *προθῆ* (V has *πρόθη*). **1462 f.** τοῦ ... οἶν. Attic inscriptions of the 5th and 4th cent. B.C. recognise no dual in -α, -αιν for

οὐκ ἂν ἔλαβεν αὐτήν), but Xen. *Mem.* 1. 2. 41 οἶμαι μὴ ἂν δικάως τυχεῖν τούτου τοῦ ἐπαινοῦ τὸν μὴ εἰδότα: (2) Plat. *Prot.* 336 B ὁμολογεῖ μὴ μετεῖναι οἱ μακρολογίας, but *Apol.* 17 A ὁμολογοῖσιν ἂν ἔγωγε οὐ κατὰ τούτους εἶναι ῥήτωρ. Cp. Whitelaw in *Trans. Cam. Phil. Soc.* (1886) p. 34, and Gildersleeve in *Amer. Journ. Philol.* 1. 49.—Whitelaw here takes πέρσαι ἂν as = ἔπερσεν ἂν, and reads τῷ (not τῷ) δεινῷ κακῷ: 'my parents wished to kill me; but nothing could have killed me; I was reserved for *this* dread evil.' Surely, however, it is better to connect the verses with the wish for death which he has just uttered. The poet of Colonus gives Oedipus a presentiment that his end is not to be as that of other men.

**1457** with μὴ understand *σωθῆς*, = *el* μὴ ἐσώθην ἐπὶ κακῷ τῷ: cp. *Al.* 950 οὐκ ἂν τάδ' ἔσται τῇδε μὴ θεῶν μέτα, sc. στάντα = *el* μὴ ἔσται.

**1460** προσθῆ μέριμναν, *take care upon thee*: so often of assuming a needless burden: Thuc. 1. 78 μὴ... οἰκεῖον πόνον προσθήσθε: *ib.* 144 κινδύνους ἀυθαίρετους μὴ προστίθεσθαι: Plat. *Prot.* 346 D ἐχθρας ἐκουσίας... προστίθεσθαι. Elmsley's plausible *προθῆ* (*El.* 1334 εὐλάβειαν προὔθεμνη) would be weaker.—*ἄνδρες*, males (though not ἐξηνδρωμένοι); cp. *Tr.* 1062 θῆλυς οὖσα κοῦκ ἀνδρὸς φύσιν.

**1462 ff.** τοῖν δ' ἀθλίαν. Instead of supplying πρόσθου μέριμναν, it is better to regard οἶν in 1466 as an anacolouthon for τούτων, arising from the length of the preceding clause. Cp. Antiphon or. 5 §§ 11, 12 δέον σε διομόσασθαι... ἃ σὺ παρέλθων, where, after a long parenthetic

clause, α̃ has been irregularly substituted for ταῦτα.

**1463 f.** οἶν for *whom* ἡ ἐμὴ βραῖς *τράπεζα*, the table at which I ate οὔποτε χωρὶς ἐστάθη was never placed apart, ἄνευ τοῦδ' ἀνδρός (so that they should be) *without me*. Instead of ἄνευ αὐτῶν, we have ἄνευ τοῦδ' ἀνδρός, because (οἶν being dat. of persons affected) οἶν οὔποτε ἡ ἐμὴ τράπεζα χωρὶς ἐστάθη ἄνευ τοῦδ' ἀνδρός is equivalent to ὡς οὔποτε τὴν ἐμὴν τράπεζαν χωρὶς σταθεῖσαν εἰδέτην, (ὥστε εἶναι) ἄνευ τοῦδ' ἀνδρός. This is simpler than to construe: 'for whom the dinner-table, which was (always) mine, was never placed apart, or without me': when ἡμὴ would be a compressed substitute for ἡ ἐμὴ ἀεὶ οὖσα in the sense of ἀλλὰ ἡ ἐμὴ ἀεὶ ἦν. We cannot take ἡμὴ βραῖς τράπεζα as merely 'the table which I provided': the emphasis on ἡμὴ would alone exclude this. Prof. Kennedy understands: 'apart from whom (οἶν χωρὶς) my dinner-table ne'er was set *without my bidding*,' i.e. never except on special occasions, when I had so directed. ἄνευ could certainly mean this (*O. C.* 926 etc.). But can we understand Oedipus as saying, in effect,—'who always dined with me—except, indeed, when I had directed that they should *not*'?—I am much inclined to receive Arndt's ἄλλη for ἡμὴ (ΛΛ for Μ), as Wecklein has done.—The attributive gen. βραῖς is equivalent to an adj. of quality like τρόφιμος, as Eur. *Phoen.* 1491 στολὶς τρυφᾶς = στολὶς τρυφερά: not like ἁμαξίαι σίτου (Xen. *Cyn.* 2. 4. 18) 'waggon-loads of grain.'—ἐστάθη, because a light table is brought in for

- τράπεζ' ἀνευ τοῦδ' ἀνδρός, ἀλλ' ὅσων ἐγὼ  
 ψαύοιμι, πάντων τῶνδ' αἰὲ μετειχέτην. 1465  
 οἶν μοι μέλεσθαι· καὶ μάλιστα μὲν χεροῖν  
 ψαῦσαί μ' ἔασον κάποκλαύσασθαι κακά.  
 ἴθ' ὦναξ,  
 ἴθ' ὦ γονῇ γενναῖε. χερσί τ' αὖν θιγῶν  
 δοκοῖμ' ἔχειν σφας, ὥσπερ ἡνίκ' ἔβλεπον. 1470  
 τί φημί;  
 οὐ δὴ κλύω που πρὸς θεῶν τοῖν μοι φίλοι  
 δακρυρροοῦντοιν, καὶ μ' ἐποικτεῖρας Κρέων  
 ἔπεμψε μοι τὰ φίλτατ' ἐκγόνοιν ἐμοῖν;  
 λέγω τι; 1475  
 ΚΡ. λέγεις· ἐγὼ γάρ εἰμ' ὁ πορσύνας τάδε,  
 γνοὺς τὴν παρούσαν τέρψιν, ἣ σ' εἶχεν πάλαι.  
 ΟΙ. ἀλλ' εὐτυχίης, καὶ σε τῆσδε τῆς ὁδοῦ  
 δαίμων ἄμεινον ἢ ἔμ' ἐφρουρήσας τύχου.  
 ὦ τέκνα, ποῦ ποτ' ἔστέ; δεῦρ' ἴτ', ἔλθετε 1480  
 ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας,

pronoun-forms in -α, -η. Thus they give, as fem., τῷ, τοῖν, τοῦτοιν, οἶν. See Meisterhans, *Gr. d. Att. Inschr.* p. 50. 1466 οἶν] Heath's emendation τῶν is received by Bruck, Erfurd, and others. I found τῶν in one of the later MSS., V<sup>2</sup>, and Blaydes cites it from cod. Paris. 2820, with gloss τοῦτων: it was probably an old conjecture, intended to smooth the construction. See comment. on 1462 ff. 1470 σφᾶσ L,

the meal, and removed after it (cp. *Il.* 24. 476, *Od.* 10. 354 etc.).—ἀνευ τοῦδ' ἀνδρός, explaining χωρίς, as in *Ph.* 31 κενὴν οἰκησιν is explained by ἀνθρώπων ὄλχα, *Al.* 464 γυμνὸν φανέντα by τῶν ἀριστείων ἄτερ. ἀνευ as in *Tr.* 336 μάθης ἀνευ τῶνδ', hear apart from these.

1466 μέλεσθαι, infin. for imper.: cp. 462. μάλιστα μὲν: see on 926.

1468 ἴθ' ὦναξ. A moment of agitated suspense is marked by the bacchius interrupting the trimeters, as *Ph.* 749 f. (in an anxious entreaty, as here) ἴθ', ὦ παῖ. So *O. C.* 1271 τί σιγᾶς; 318 τάλανα. The speech of the agonised Heracles is similarly broken by short dactylic or choriambic phrases, *Tr.* 1081, αἶ, αἶ, ὦ τάλας: 1085 ὦναξ 'Αἰδὴ δέξαι μ', | ὦ Διὸς ἀκρίς, παῖσον. But Soph. has used the license most sparingly, and always, it may be said, with fine effect.

1469 γονῇ γενναῖε, noble in the grain,—one whose γενναϊότης is γνησία, inbred, true,—referring to the ἀρετή just

shown by Creon (1433). γονῇ here is not merely intensive of γενναῖε, making it=γενναῖότατε, (as the sarcastic γένει seems to be in Plat. *Soph.* 231 B ἡ γένει γενναῖα σοφιστικῇ, 'the most noble.') Cp. *Al.* 1094 μηδὲν ὦν γοναῖσιν.

1470 δοκοῖμ': for this form, cp. *Ph.* 895 δρῶμ' (n.). ἔχειν σφας. σφέας has the accent in Homer when it is emphatic, as when joined with αὐτοῦς, being then a disyllable: *Il.* 12. 43 σφέας αὐτοῦς. When non-emphatic and enclitic, it is a monosyllable: *Od.* 4. 77 καὶ σφας φωνήσας. The periphrase σφᾶς corresponds to σφέας, as in σφᾶς αὐτοῦς: the enclitic σφας to σφέας. Thus in *O. C.* 486 we must write ὥς σφας καλοῦμεν with Herm.; where Elmsley gave ὥς σφᾶς, holding (against the grammarians) that this form was never enclitic. Here, as in 1508, the pronoun is non-emphatic. According to the rule now generally received, a monosyllabic enclitic stands unaccented after a paroxytone word, the latter re-

or lacked their father's presence, but ever in all things shared my daily bread,—I pray thee, care for *them*; and—if thou canst—suffer me to touch them with my hands, and to indulge my grief. Grant it, prince, grant it, thou noble heart! Ah, could I but once touch them with my hands, I should think that they were with me, even as when I had sight...

[CREON'S *Attendants lead in the children*  
ANTIGONE and ISMENE.]

Ha? O ye gods, can it be my loved ones that I hear sobbing,—can Creon have taken pity on me and sent me my children—my darlings? Am I right?

CR. Yea: 'tis of my contriving, for I knew thy joy in them of old,—the joy that now is thine.

OE. Then blessed be thou, and, for guerdon of this errand, may heaven prove to thee a kinder guardian than it hath to me! My children, where are ye? Come hither,—hither to the hands of him whose mother was your own,

though the *â* might easily be taken for *à*, the accent found in some later MSS. **1474** ἐγγύον L; ἐκγύον r (B, V<sup>4</sup>). **1477** ἡ σ' εἶχεν L: ἦν εἶχες r (including A), evidently a prosaic correction. Wunder, whom Hermann and others follow, adopts ἡ σ' ἔχει from one 14th century MS. (Laur. 32. 2), taking πάλαι with γνοῦς. For παροῦσαν Kvíčala conjectures πάρος σῆν, Blaydes πάροιθε. **1481** ὥς MSS.: εἰς Elmsley.

maining unaffected: we therefore write ἔχειν σφας. But, according to Arcadius and Herodian, a paroxytone word followed by an enclitic *beginning with σφ* took the acute on its last syllable, as ἔχειν σφας: see Chandler, §§ 965, 966, 2nd ed.

**1471** τί φημί; the cry of one startled by a sound or sight, as *Tr.* 865: *O. C.* 315 τί φῶ; Aesch. *P. V.* 561 τίς γῆ; τί γένος; τίνα φῶ λεύσσειν;

**1472** f. τοῖν... φίλοι | δακρυρροοῦν-τοῖν. Cp. *Ant.* 381 οὐ δὴ πού...; In participles belonging to the 3rd declens. the masc. form of the dual is often used as fem.; indeed the specially fem. forms, such as ἐχούσα, are very rare. See *O. C.*, append. on 1676, p. 293. Similarly τῶ, τοῖν, τούτων, οἷν were the usual fem. forms: cp. 1462 f., 1504, and *Ant.* 769 n. Thus Xen. *Cyr.* i. 2. 11 μίαν ἄμφω τούτῳ τῷ ἡμέρα λογίζονται. Plat. *Phaedr.* 237 D ἡμῶν ἐν ἐκάστῳ δύο τινὲ ἐστον ἰδέα ἄρχοντε καὶ ἄγοντε, οἷν ἐπόμεθα. So τῷ θεῷ, τοῖν θεοῖν (Demeter and Persephone).

**1474** τὰ φίλτατ' ἐκγ. ἐμοῖν, my chief treasure, (consisting in) my two daughters: cp. on 261 κοινῶν παίδων κοινά; *El.* 682 πρόσχημ' ἄγῳνος, a glory (consisting in) a contest.

**1475** λέγω τι; see Plat. *Crat.* 404 A κινδυνεύεις τι λέγειν, compared with *Symp.* 205 D κινδυνεύεις ἀληθῆ λέγειν. *Ar. Eq.* 333 νῦν δεῖξον ὥς οὐδὲν λέγει τὸ σωφρόνως τραφῆναι, 'what nonsense it is.'

**1477** γνοῦς...πάλαι: aware of the delight which you now feel,—as you ever felt it: *i.e.* taught by the past to foresee that you would thus rejoice.

**1478** Soph. may have been thinking of Aesch. *Cho.* 1063 ἀλλ' εὐτυχολῆς, καὶ σ' ἐποπτεύων πρόφρων | θεὸς φυλάττοι καιρίοισι συμφοραῖς. τῆσδε τῆς ὁδοῦ, causal gen.: *El.* 626 θράσους | τοῦδ' οὐκ ἀλύξεις; Eur. *Or.* 1407 ἔρροι τὰς ἀσύχου προνομίας.

**1479** ἡ μὲ is required here, since with ἡ με the stress would fall wholly on φρουρήσας. On the other hand in 1478 καὶ σε is right, because, after εὐτυχολῆς, the person does not need to be at once emphasised again. This is not, however, like *Il.* 23. 724 ἡ μ' ἀνάειρ' ἡ ἐγὼ σέ, where με suffices because the sense is, 'slay or be slain.' In *El.* 383, 1213 με and σοι are justified by the stress on ὑσπερον and προσήκει respectively.

**1481** ὥς τὰς...χέρας. As the sense is so plainly equivalent to ὥς ἐμέ, we are scarcely justified in changing ὥς to εἰς

αἶ τοῦ φυτουργοῦ πατρὸς ὑμῖν ᾧδ' ὀράν  
 τὰ πρόσθε λαμπρὰ προὔξενησαν ὄμματα·  
 ὃς ὑμῖν, ᾧ τέκν', οὐθ' ὀρών οὐθ' ἱστορῶν  
 πατήρ ἐφάνθην ἔνθεν αὐτὸς ἡρόθην.  
 καὶ σφῶ δακρύν· προσβλέπειν γὰρ οὐ σθένω·  
 νοούμενος τὰ λοιπὰ τοῦ πικροῦ βίου,  
 οἷον βιῶναι σφῶ πρὸς ἀνθρώπων χρεών.  
 ποίας γὰρ ἀστών ἤξει' εἰς ὀμιλίας,  
 ποίας δ' ἑορτάς, ἔνθεν οὐ κεκλαυμένα  
 πρὸς οἶκον ἵξεσθ' ἀντὶ τῆς θεωρίας;  
 ἀλλ' ἡνίκ' ἂν δὴ πρὸς γάμων ἤκητ' ἀκμάς,  
 τίς οὗτος ἔσται, τίς παραρρίψει, τέκνα,

1485

1490

**1487** τὰ λοιπὰ τοῦ πικροῦ] Some of the later MSS. have τὰ πικρὰ τοῦ λοιποῦ, which Blaydes prefers, because hitherto their lives had not been bitter. This may have been the motive of the change, unless it was a mere oversight; but L's reading is equivalent to τὸν λοιπὸν βίον τὸν πικρόν. **1491** ἵξεσθ'] ἤξεθ' L 1st hand:

(with Elmsley), or ἐς (with Blaydes). *Tr.* 366 δόμους | σ τοῦσδε is a slightly stronger case for such a change, yet not a conclusive one. ἐς is now read for ὡς in *Ar. Ach.* 242 (ὡς τὸ πρόσθεν) and in *Thuc.* 8. 36 (ὡς τὴν Μίλητον), 103 (ὡς τὴν Ἀβυδον). *Soph.* has ὡς ὑμᾶς *Tr.* 366.

**1482 f.** Construe: αἶ προὔξενησαν ὑμῖν who have effected for you τὰ πρόσθε λαμπρὰ τοῦ φυτ. πατρὸς ὄμματα ᾧδε ὀράν that the once bright eyes of your sire should see thus, *i.e.* should be sightless: cp. his own phrase quoted in 1273 ἐν σκότῳ τὸ λοιπὸν... ὀψοίετο. *Ph.* 862 ὡς Ἀἰδᾶ παρακείμενος ὀρεῖ, he sees as the dead, *i.e.* not at all. Cp. *Xen. Apol. Socr.* § 7 ὁ θεὸς δι' εὐμένειαν προξενεῖ μοι οὐ μόνον τὸ ἐν καιρῷ τῆς ἡλικίας καταλῦσαι τὸν βίον, ἀλλὰ καὶ τὸ ἥ βῆστα, the god's kindly offices grant to me that I should close my life etc. προξενεῖν = (1) to be a πρόξενος; then (2) fig., to lend one's good offices; either (a) absol., as *O. C.* 465 προξενεῖ, stand my friend: or (b) with dat. and acc., or acc. and infin., to effect a thing, or result, for one; *Xen. An.* 6. 5. 14 ἵστε... με... οὐδένα πω κίνδυνον προσηγάμην ὑμῖν: *Plut. Alex.* 22 αὐτῷ... τοιαῦτα ἐνείδῃ προξενῶν (said of one who panders to vices): *Soph. Tr.* 726 ἐλπὶς ἥτις καὶ θράσος τι προξενεῖ. In particular, προξενεῖν τινά τινα = συνιστάναι, to intro-

duce one person to another. So Prof. Kennedy understands here: 'which introduced to you your father's once brilliant eyes, that you should thus behold them'—*i.e.* presented them to you in this state. But ᾧδ' ὀράν seems thus to lose its force: and the ordinary usage of προξενεῖν confirms the version given above. The conjecture προουτέλησαν ('maltreated') has found some unmerited favour. Besides προουσελούμενον in *Aesch. P. V.* 438, we find only προουσελούμεν in *Ar. Ran.* 730.

**1484** οὐθ' ὀρών οὐθ' ἱστορῶν: *i.e.* neither recognising his mother when he saw her, nor possessing any information which could lead him to suspect that she was such. ἱστορεῖν is (1) to be, or (2) to become, ἵστωρ, a knower: *i.e.* (1) to have information, or (2) to seek it. Sense (2) is more frequent: but *Aesch.* has (1) in *Eum.* 455 and *Pers.* 454. [In *Tr.* 382 οὐδὲν ἱστορῶν prob. = ὅτι οὐδὲν ἱστορεῖ (imperf.), 'did not ask.'] Here (1) is best, because it would be almost absurd to say that he had wedded Iocasta 'without asking any questions'—as if he could have been expected to do so. Cp. *O. C.* 273 νῦν δ' οὐδὲν εἰδὼς ἰκόμην ἡ ἰκόμην.

**1485** ἡρόθην: cp. 1257, 1210.

**1489 f.** ὀμιλίας... ἑορτάς. The poet is thinking of his own Athens, though the language is general. ὀμιλίας comprises

the hands whose offices have wrought that your sire's once bright eyes should be such orbs as these,—his, who seeing nought, knowing nought, became your father by her from whom he sprang! For you also do I weep—behold you I cannot—when I think of the bitter life in days to come which men will make you live. To what company of the citizens will ye go, to what festival, from which ye shall not return home in tears, instead of sharing in the holiday? But when ye are now come to years ripe for marriage, who shall he be, who shall be the man, my daughters,

an early corrector (the first, S, acc. to Dübner) changed this to *ἴξεθ'*, writing σ above the ε, i.e. *ἴξεσθ'*. Some of the later MSS. (B, E, V<sup>4</sup>) have *ἤξετ'*, generated, doubtless, by *ἤξετ'* in 1489: as conversely in 1489 T has *ἴξετ'*, prompted by *ἴξεσθ'* here.

**1493** *ἔσται, τίς*] Elmsley conjectured *ἔστιν δς* (one of the later MSS., E,

all occasions on which Attic women could appear in public,—as at the delivery of *ἐπιτάφιοι* (Thuc. 2. 45): *ἑορτάς* suggests such festivals as the Thesmophoria, the Panathenaea, or the Dionysia (when women were present in the theatre, at least at tragedy). To feel the force of this passage, we must remember how closely the Greek festivals were bound up with the life of the *family*. Kinsfolk took part in them together: and at such moments a domestic disgrace, such as that which the sisters inherited, would be most keenly felt. In Athenian law-courts the fact of association at festivals could be cited in evidence of family intimacy: Isocr. or. 19 § 10 *ἔως μὲν γὰρ παῖδες ἦμεν, περὶ πλέονος ἡμῶς αὐτοὺς ἡγούμεθα ἢ τοὺς ἀδελφοὺς, καὶ οὐτε θυσίαν οὐτε θεωρίαν* (public spectacle) *οὐτ' ἄλλην ἑορτὴν οὐδεμίαν χωρὶς ἀλλήλων ἤγομεν*. Isae. or. 8 § 15 *καὶ εἰς Διονύσια εἰς ἀγρὸν ἦγεν αἰὲ ἡμᾶς, καὶ μετ' ἐκείνου τε ἐθεωροῦμεν* (in the theatre) *καθήμενοι παρ' αὐτόν, καὶ τὰς ἑορτάς ἤγομεν παρ' ἐκείνον πάσας*. It was the Attic custom for a bridegroom Θεσμοφῶρια *ἐστὶν τὰς γυναῖκας*, to provide a banquet at the next Thesmophoria for the women of his deme (Isae. or. 3 § 80), and also *φράτορι γαμηλίαν εἰσφέρειν*, to provide a banquet for his clansmen when his bride was introduced into his *φρατρία* (or. 8 § 18).

**1490** *κεκλαυμέναι*, only poet.: later poets and Plut. have *κέκλαυσμαι*: the poet. *δεδακρυμένος* also occurs in later prose, Plut., Lucian, etc. The festivals were religious celebrations, which would be polluted by the presence of persons resting under an inherited *ἄγος* (cp. note

on 240). Some word or act reminds the daughters of Oedipus that they are thus regarded, and they go home in tears. Greek sensitiveness to public notice on such occasions might be illustrated by the story in Her. of the affront offered to the deposed king Demaratus by his successor Leotychides at the Spartan festival of the *γυμνοπαιδία* (6. 67). Demaratus drew his robe over his head, and left the theatre: *κατακαλυψάμενος ἦτε ἐκ τοῦ θεήτρον ἐς τὰ ἑωυτοῦ οἴκτα*. Contrast the effusive public greeting which Electra imagines herself and Chrysothemis as receiving *ἐν θ'* *ἑορταῖς ἐν τε πανδήμῳ πόλει* (El. 982).

**1491** *ἀντὶ τῆς θεωρίας*, in place of the *sight-seeing* (for which they had looked). *θεωρία* is (1) subjectively, a *sight-seeing*: (2) objectively, a *spectacle*. In sense (1) the article is added here because a definite occasion is meant; usually, the art. is absent: Thuc. 6. 24 *πῶθ' ὀψεως καὶ θεωρίας*: Plat. *Rep.* 556 C *ἡ κατὰ θεωρίας ἢ κατὰ στρατείας* (on *travels* or *campaigns*): Isocr. or. 17 § 4 *ἅμα κατ' ἐμπορίαν καὶ κατὰ θεωρίαν*. In Her. 1. 30 *τῆς θεωρίας ἐκδημήσας...εἰνεκεν*, the art. is added as in *ἡ εἰρήνη* ('peace') etc., because 'seeing the world' is spoken of generically.

**1493** *τίς οὗτος ἔσται, τίς, κ.τ.λ.*, is more animated for *τίς οὗτος ἔσται, ὅστις*. Theocr. 16. 13 *τίς τῶν νῦν τοῖσδε; τίς εὖ εἰπόντα φιλασεῖ*; is compared by Jacobs there, and by Schneidewin here, but is not really similar, since *τοῖσδε* there refers back to v. 5 f., *τίς γάρ...ὑποδέξεται* (κ.τ.λ.);

- τοιαῦτ' οἰεῖδη λαμβάνων, ἃ \*ταῖς ἐμαῖς  
 \*γοναῖσιν ἔσται σφῶν θ' ὁμοῦ δηλήματα; 1495  
 τί γὰρ κακῶν ἄπεστι; τὸν πατέρα πατὴρ  
 ὑμῶν ἔπεφνε· τὴν τεκοῦσαν ἤροσεν,  
 ὅθεν περ αὐτὸς ἐσπάρη, κακ τῶν ἴσων  
 ἐκτῆσαθ' ὑμᾶς ὥνπερ αὐτὸς ἐξέφυ.  
 τοιαῦτ' οἰνειδιέσθε· κᾶτα τίς γαμεῖ; 1500  
 οὐκ ἔστιν οὐδεῖς, ὦ τέκν', ἀλλὰ δηλαδὴ  
 χέρσους φθαρῆναι καγάμους ὑμᾶς χρεῶν.  
 ὦ παῖ Μενοικέως, ἀλλ' ἐπεὶ μόνος πατὴρ  
 τούτοις λέλειψαι, νῶ γάρ, ὦ 'φντεύσαμεν,  
 ὀλώλαμεν δὴ ὅντε, μή σφε \*περίδης 1505  
 πτωχὰς ἀνάνδρους ἐγγενεῖς ἀλωμένας,  
 μηδ' ἐξισώσης τάσδε τοῖς ἐμοῖς κακοῖς.  
 ἀλλ' οἰκτισὸν σφας, ὧδε τηλικάσδ' ὁρῶν  
 πάντων ἐρήμους, πλὴν ὅσον τὸ σὸν μέρος.  
 ξύννευσον, ὦ γενναῖε, σῇ ψαύσας χερὶ. 1510  
 σφῶν δ', ὦ τέκν', εἰ μὲν εἰχέτην ἤδη φρένας,

has ἔσται γ' ὅς): 'at languet hoc,' as Hermann says.

1494 f. τοῖς ἐμοῖς | γονεῦ-  
 σιν MSS. Schenkel conjectures γονοῖσιν: Arndt, γαμβροῖσιν: Kennedy ταῖς ἐμαῖς |  
 γοναῖσιν. Hartung changes ἐμοῖς to γάμοις, and δηλήματα to 'κμεμαγμένα ('re-  
 proaches which will cleave to your marriage, on your parents' account and on your  
 own'). Heimsoeth would keep γονεῦσιν, and change ἃ τοῖς ἐμοῖς to ἃ 'κ τῆς ἴσης.  
 1497 ff. Nauck supposes that Soph. wrote, after ἔπεφνε, merely οὐπερ αὐτὸς ἐσπάρη,  
 κακτῆσαθ' ὑμᾶς ὥνπερ αὐτὸς ἐξέφυ. He now grants that ὅθεν can mean ἐξ ἧς, but

1494 λαμβάνων instead of the infin.  
 with παραρρίψει, as Plat. Legg. 699 A  
 οὐδεὶς τότε ἐβοήθησεν οὐδ' ἐκινδύνευσεν  
 ξυμμαχόμενος.

1495 γοναῖσιν. The disgraces of the  
 polluted house will be ruinous not only  
 to the children of Oedipus, but to his  
 children's children (σφῶν, genit., sc. γο-  
 ναῖς). I formerly read γόνουσι: but Ken-  
 nedy justly objects that the plur. of γόνος  
 is not used; and his conjecture, ταῖς  
 ἐμαῖς γοναῖσιν, gives more point here.  
 For γοναί, 'offspring,' cp. O. C. 1192,  
 Ant. 641. The γονεῦσιν of the MSS.  
 yields no tolerable sense, whether it is  
 referred to Laius and Iocasta or to  
 Iocasta alone.—δήλημα is a hurt, bane,  
 mischief, in a physical or material sense:  
 Od. 12. 286 ἀνεμοὶ χαλεποὶ, δηλήματα  
 νηῶν: Hom. Hom. Hymn. Apoll. 364 (of  
 the dead monster) οὐδὲ σύ γε ζῶουσα κα-  
 κὸν δῆλημα βροτοῖσιν: Aesch. fr. 119 ὁδοι-

πύρων δῆλημα χωρίτης δράκων (the ser-  
 pent in the fields, a bane of wayfarers).  
 The disgraces are δηλήματα to the sons  
 and daughters as involving their ruin in  
 life: but could not be called δηλήματα to  
 the dead in the remote figurative sense  
 of *disgracing their memories*. Nor would  
 there be any fitness in the conjunction  
 of harm of *another kind* to the living.  
 Oedipus here thinks of the living, and  
 of the future, alone. The conject. γαμ-  
 βροῖσιν, besides being far from the MSS.,  
 presumes the event which he regards as  
 impossible.

1496 πατέρα: for the tribrach see on  
 719.

1498 τῶν ἴσων is poetically equiva-  
 lent to τῶν αὐτῶν, i.e. τῆς αὐτῆς: it is  
 like saying, 'from a source which was  
 even as that whence he sprang,' instead  
 of, 'from the same source whence he  
 sprang.' Cp. 845 οὐ γὰρ γένεοιτ' ἂν εἰς

that will hazard taking unto him such reproaches as must be baneful alike to my offspring and to yours? For what misery is wanting? Your sire slew his sire, he had seed of her who bare him, and begat you at the sources of his own being! Such are the taunts that will be cast at you; and who then will wed? The man lives not, no, it cannot be, my children, but ye must wither in barren maidenhood.

Ah, son of Menoeceus, hear me—since thou art the only father left to them, for we, their parents, are lost, both of us,—allow them not to wander poor and unwed, who are thy kinswomen, nor abase them to the level of my woes. Nay, pity them, when thou seest them at this tender age so utterly forlorn, save for thee. Signify thy promise, generous man, by the touch of thy hand! To you, my children, I would have given much

objects to τῶν ἰσων, and to the marriage being dwelt upon at more length than the parricide.

**1505** μή σφε παρίδης MSS. (παρίδης L). Dawes conjectured μή σφε περιίδης: Fritzsche, μή περί σφ' ἰδης: μή παρά σφ' ἰδης Porson: Erfurdt, μή σφε δὴ (μοι Blaydes) προδῶς, and afterwards μή σφ' ἀτιμάσης. **1506** ἐγγενεῖς MSS. (made in L from ἐνγενεῖς). Dindorf conjectures ἐκγενεῖς, comparing ἐκβιος, ἔκτιμος, ἐξούσιος: Hermann, ἀστέγους: Schneidewin, ἐκστεγείς: Wolff, συγγενής. **1511** εἰχέτην MSS.:

γε τοῖς πολλοῖς ἴσος, and note.

**1500** ὀνειδιέσθε: see on 672.

**1501** δηλαδῆ: prosaic, but also in Eur. Or. 789, I. A. 1366.

**1503** ἀλλ' after the vocative, like σὺ δέ, but stronger, as introducing an appeal: as O. C. 1405 ὦ τοῦδ' ὁμαιμοὶ παῖδες, ἀλλ' ὑμεῖς...μή μ' ἀτιμάσητέ γε: and id. 237.

**1505** δὺ ὄντε, both of us: cp. Tr. 539 δὺ ὄδσαι μίμνομεν: Eur. Ion 518 σὺ δ' εὖ φρόνει γε καὶ δὺ ὄντ' εὖ πράξομεν.—περιίδης: on Porson's objection, see Appendix.

**1506** ἐγγενεῖς, your kinswomen as they are (where in prose we should have οὔσας added). The word was full of meaning for an Attic audience, who would think of Creon as placed by Oedipus in the position of ἐπίτροπος (guardian) and κύριος (representative before the law) of the unmarried girls who are here viewed as orphans (1505); their brothers not being of age. Cp. Isae. or. 5 § 10; [Dem.] or. 46 § 18.

**1507** ἐξισώσης τάσδε, do not put them on the level of my miseries: cp. 425: for τάσδε instead of τὰ τῶνδε κακά, cp. note on 467.

**1508** τηλικαῖσδ', at their age, i.e. so young: Ant. 726 οἱ τηλικοῖδε (so old) καὶ διδασκόμεσθα δὴ φρονεῖν πρὸς ἀνδρὸς τηλικοῦδε (so young) τὴν φύσιν;

**1509** πλὴν ὅσον τὸ σὸν μέρος, except in so far as, on thy part, οὐκ ἔρημοι εἰσιν.

**1511** εἰχέτην, 2nd pers. dual, with the form proper to the 3rd (μετειχέτην, 1465). Before the Attic period, the Greek language had attained to this regular distinction of active dual forms:—(1) primary tenses, 2nd pers. -τον, 3rd pers. -τον; (2) secondary tenses, 2nd pers. -τον, answering to Skt. *iām*: 3rd pers. -την, Skt. *iām*. As regards (2), two classes of exceptions occur: (a) Homeric 3rd pers. in -τον instead of -την; three instances, διώκετον (Il. 10. 364), ἐτεύχετον (13. 346), λαφύσσετον (18. 583). These Curtius refers to 'the want of proper linguistic instinct on the part of some late rhapsodist.' (b) Attic 2nd pers. in -την instead of -τον. Our εἰχέτην here is the only instance proved by metre: but 8 others are established. Against these fall to be set at least 13 Attic instances of the normal -τον. Curtius regards the 2nd pers. in -την as due to a false analogy. In the 3rd person dual -την was distinctive of the secondary tenses. Attic speech sometimes extended this distinction to the 2nd person also. (Curtius, *Verb* 1. 80, Eng. tr. 53.) Cp. n. on O. C. 1378 f.

πόλλ' ἂν παρήνουν· νῦν δὲ τοῦτ' εὐχέσθ' μοι,  
οὐ καιρὸς \* ἐὰ ζῆν, τοῦ βίου δὲ λῶνος  
ὕμᾱς κυρῆσαι τοῦ φυτεύσαντος πατρός.

- KP. ἄλῖς ἔξ' ἐξήκεις δακρύων· ἄλλ' ἴθι στέγης ἔσω. 1515  
OI. πειστέον, κεί μῃδὲν ἡδύ. KP. πάντα γὰρ καιρῷ καλά.  
OI. οἶσθ' ἐφ' οἷς οὖν εἶμι; KP. λέξεις, καὶ τότ' εἴσομαι  
κλύων.  
OI. γῆς μ' ὅπως πέμψεις ἄποικον. KP. τοῦ θεοῦ μ' αἰτεῖς  
δόσιν.  
OI. ἀλλὰ θεοῖς γ' ἔχθιστος ἦκω. KP. τοιγαροῦν τεύξει  
τάχα.  
OI. φῆς τὰδ' οὖν; KP. ἂ μὴ φρονῶ γὰρ οὐ φιλω λέγειν  
μάτην. 1520  
OI. ἄπαγέ νῦν μ' ἐντεῦθεν ἦδη. KP. στεῖχέ νυν, τέκνων  
δ' ἀφού.

εὐχετόν γ' Brunn. 1512 εὐχεσθ' μοι MSS. (In L the third ε had been αι.)—Wunder, εὐχεσθ' ἐμοί: Blaydes, τοῦτ' ἐν εὐχομαι (so Wecklein), suggesting also τοῦτ' ἐπέυχομαι: Dindorf, ἡσθω μόνον. (Plat. *Phaedr.* 279 C has ἡσκαί, pass., and Soph. *Tr.* 610 ἡσγμην, midd.: but the imperat. of ἡσγμαι does not occur.) 1513 οὐ καιρὸς ἀεὶ ζῆν τοῦ βίου δὲ λῶνος MSS. The modes of correction tried have been chiefly three. (1) Omitting ζῆν, Elmsley explains thus: εὐχεσθε κυρῆσαι τοῦ βίου οὐ καιρὸς ἀεὶ (κυρῆσαι ἐστι), λῶνος δὲ τοῦ φυτ. πατρός. Hermann, also omitting ζῆν, makes εὐχεσθε passive (i.e. 'let that prayer be made for you by me, which is fitting at each season'). (2) Omitting τοῦ, Hartung writes. οὐ καιρὸς, ἀεὶ ζῆν, βίου δὲ

1512 ff. Oedipus now turns from Creon to the children. The few words which he addresses to them are spoken rather to the older hearers and to himself. τοῦτ' εὐχεσθ' μοι, 'make this prayer, as I bid you' (not, 'pray on my account,' in which sense Wunder reads ἐμοί): the ethic dat. μοι in request, as *O. C.* 1475. In these words Oedipus is thinking solely of his children: he has now passed away from the thought of self (1458). ὕμᾱς in 1514 is no argument for understanding με as subject to ζῆν: rather it is added to mark the contrast with πατρός.

1513 I prefer οὐ καιρὸς ἀεὶ ζῆν, τοῦ βίου κ.τ.λ. to οὐ καιρὸς ἀεὶ ζῆν, βίου κ.τ.λ. on these grounds. 1. τοῦ before βίου, though not required, is commended, by Greek idiom; it also gives a decidedly better rhythm; and it is not likely to have crept into the text, since the occurrence of ἀεὶ with the α long was not so uncommon that it should have sug-

gested the need of supplementing the metre by τοῦ: but, apart from metrical motive, there was no other for *intruding* the article. 2. οὐ καιρός, without any verb, though a possible phrase, is a harsh one. 3. From εαι to αει would be an easy transition. And καιρός ἀεὶ is quite a natural expression: cp. Eur. *I. A.* 858 δοῦλος· οὐχ ἀβρύνομαι τῷδ'· ἡ τύχη γὰρ οὐκ ἐφ'. The foreboding of Oedipus is that his daughters must become homeless exiles (1506) unless Creon shelters them at Thebes. 'To live *where occasion allows*' means in his inner thought, 'to live at Thebes, if that may be—if not, in the least unhappy exile that the gods may grant you.' The monosyllabic εαι (1451, *Ant.* 95) and ἐφ' (*Il.* 5. 256 τρεῖν μ' οὐκ ἐφ' Παλλὰς Ἀθήνη) go far to remove the metrical objection. Meineke's conjecture, ᾗ, gives a more prosaic phrase, and is too far from the ἀεὶ of the MSS.

1515 ἐξήκεις: see on 1357.

1516 καιρῷ = ἐν καιρῷ. In Thuc. 4.

counsel, were your minds mature; but now I would have this to be your prayer—that ye live where occasion suffers, and that the life which is your portion may be happier than your sire's.

CR. Thy grief hath had large scope enough: nay, pass into the house.

OE. I must obey, though 'tis in no wise sweet. CR. Yea: for it is in season that all things are good.

OE. Knowest thou, then, on what conditions I will go?

CR. Thou shalt name them; so shall I know them when I hear.

OE. See that thou send me to dwell beyond this land.

CR. Thou askest me for what the god must give.

OE. Nay, to the gods I have become most hateful. CR. Then shalt thou have thy wish anon.

OE. So thou consentest? CR. 'Tis not my wont to speak idly what I do not mean.

OE. Then 'tis time to lead me hence. CR. Come, then,—but let thy children go.

λῳφος. Blaydes and Campbell read thus, but keep *ἀέλ*, and place no comma after *καίρος*. (3) Others alter *ἀέλ*. Dindorf gives οὐ καίρος ἐπὶ ζῆν, τοῦ βίου δὲ λῳφος. This has been the most generally received emendation, and seems the best. Meineke, οὐ καίρος ἢ ζῆν: Blaydes, οὐ καίρος, εὐ ζῆν. 1517 εἰμι L: εἶμι Brunck. 1518 πέμψεις L 1st hand, corrected to πέμψησις, and then (by a still later hand) back to πέμψησις. The later MSS. are divided, but most have πέμψεις.—ἀπ' οἴκων L, ου written over ων by a late hand. Most of the later MSS. have ἀπ' οἴκων (over which in A is γρ. ἀποίκων), but V<sup>2</sup> has ἀποίκων, and B ἀποίκων. 1521 νῦν (bis) L, and so Wolff; νυν (bis) Brunck, and most edd. T has νῦν . . νυν, but this, at least, can hardly be

59 most MSS. give εἰ μὴ καὶρῷ τόχοιεν ἐκάτεροι πρᾶσσοντες: Classen reads ἐν καίρῳ on the ground that Thuc. so has it in 1. 121, 5. 61, 6. 9.

1517 The words οἷσθ' ἐφ' οἷς οὖν εἶμι; were said with some return of his former agitation: λέξεις κ.τ.λ. is said by Creon with calm, grave courtesy; they have nothing in them of such irony as, 'I shall know when you are pleased to tell me.' So Aesch. *Theb.* 260 ET. αἰτουμένῳ μοι κοῦφον εἰ δόλης τέλος: 'would that thou couldst grant me a light boon.' XO. λέγοις ἂν ὥς τάχιστα, καὶ τάχ' εἰσομαι (i.e. and then I shall know if I can serve thee).

1518 ὅπως πέμψεις: sc. ὅρα: Xen. *An.* 1. 7. 3 ὅπως οὖν ἐσεσθε ἄνδρες, 'see that ye be': Plat. *Rep.* 337 A ὅπως μοι, ὦ ἄνθρωπε, μὴ ἐρείς. Not (εἶμι ἐπὶ τούτοις), ὅπως κ.τ.λ.

1519 ἀλλὰ θεοῖς γ': i.e. 'Nay, the gods, who hate me, will not be displeased that I should be thrust forth.' For the synizesis in θεοῖς cp. 215.—ἦκω: cp.

1357, *O. C.* 1177 ἔχθιστον ἦκει, has come to be most hateful. Creon's reply, τοιγαροῦν τεύξει τάχα, means: 'if the gods do desire thy banishment, thou wilt soon have thy wish'—when the oracle at Delphi is consulted (1443). According to the story which Soph. follows, Oedipus was at first detained at Thebes against his own wish. But when some time had elapsed, and that wish had given place to a calmer mood, the Thebans, in their turn, demanded his expulsion; and Creon then yielded (*O. C.* 433 ff.).

1520 ἃ μὴ φρονῶ. In the *O. C.* (765 ff.) Creon is represented as opposing a distinct refusal to this prayer of Oedipus. His words here could mean: 'No, I do not promise, for I am not wont to speak vain words when I lack knowledge' (φρονῶ as in 569): i.e., 'I cannot tell how Apollo may decide.' But I now think that, on the whole, it suits the context better to take them as expressing consent (ἃ μὴ φρονῶ = what I do not mean to do). As this consent can be only pro-

ΟΙ. μηδαμῶς ταύτας γ' ἔλη μου. ΚΡ. πάντα μὴν ἢ βούλου κρατεῖν.  
καὶ γὰρ ἀκράτησας οὗ σοι τῷ βίῳ ξυνέσπετο.

ΧΟ. ὦ πάτρας Θήβης ἔνοικοι, λεύσσει', Οἰδίπους ὅδε,  
ὃς τὰ κλείν' αἰνίγματ' ἤδει καὶ κράτιστος ἦν ἀνὴρ, 1525  
\*οὐ τίς οὐ ζήλω πολιτῶν \*ταῖς τύχαις \*ἐπέβλεπεν,  
εἰς ὅσον κλύδωνα δεινῆς συμφορᾶς ἐλήλυθεν.  
ὥστε θνητὸν ὄντ' ἐκείνην τὴν τελευταίαν ἰδεῖν  
ἡμέραν ἐπισκοποῦντα μηδέν' ὀλβίζειν, πρὶν ἂν  
τέρμα τοῦ βίου περάσῃ μηδὲν ἀλγεινὸν παθῶν. 1530

right, though *νῦν* . . *νῦν* would be quite defensible.

1523 τῷ βίῳ] διὰ βίου Nauck.  
1524—1530 The MSS. rightly give these verses to the Chorus. The Scholiast gives them to Oedipus, but thinks that the play would end better with v. 1523: τὰ γὰρ ἐξῆς ἀνοίκεια, γνωμολογούντος τοῦ Οἰδίποδος. This error arose, as Dindorf points out, from the fact that in Eur. *Phoen.* 1758 ff. Oed. speaks similar verses, of which the first two are taken almost *verbatim* from our passage:—ὦ πάτρας κλεινῆς πολιτῶν, λεύσσει', Οἰδίπους ὅδε, | ὃς τὰ κλείν' αἰνίγματ' ἔγνω καὶ μέγιστος ἦν ἀνὴρ.—Fr. Ritter would delete vv. 1524—1530: but the close of the play would then be too abrupt. 1526 ὅστις οὐ ζήλω πολιτῶν καὶ τύχαις ἐπιβλέπων L. In the later MSS. the only variations are *ἐν* for *οὐ* (V, M, M<sup>s</sup> 1st hand), and *βίῳ* for *ζήλω* (M),—mere blunders. Musgrave conjectured, *ὅν τις οὐ ζήλω πολιτῶν τῆς τύχης ἐπέβλεπεν*; (So Blaydes.)

visional—depending on the approval of Apollo—it is not necessarily inconsistent with *O. C.* 765 ff.

1522 ἔλη μου: cp. 1022 χειρῶν λαβῶν.

1524—1530 See critical note. These verses are spoken by the Chorus, as Creon turns with Oedipus to enter the house. The calm close which the tragedy requires would be wanting if they were spoken by the chief sufferer himself. Of extant Greek tragedies, the *Prometheus* and the *Agamemnon* are the only ones which end with words spoken by one of the actors; and in each case this is justified by the scheme of the trilogy to which the play belonged.

1525 Here, as elsewhere, the MSS. fluctuate between ἦδει and ἦδη. The Attic ἦδη, as *first* pers. sing., is contracted from ἦδεα: in the *third*, the classical form was not ᾗδη but ᾗδει, or, before a vowel, ᾗδεν (as it *must* be in Eur. *Ion* 1187, Ar. *Pax* 1182 etc.). No 3rd sing. in *ea*, from which *η* could come, is said, or can be supposed, to have existed. Aristarchus, indeed, is quoted by the schol. on *Il.* 5. 64 in favour of the *η*. But the Doric 3rd sing. ἀπολώλη in *Tab. Heracl.* 1. 39 is the only such form which is beyond question. Curtius (*Verb* II.

237, Eng. tr. 431 ff.) therefore agrees with those textual critics who, like La Roche, Cobet, and Kontos (*Δόγιος Ἑρμῆς* p. 61) would always write the 3rd sing. ᾗδει (or ᾗδεν). ἦδει αἰνίγματα (*plur.* with reference to the hexameter *ἔπη* in which it was chanted) = knew *instinctively*, by the intuition of genius: in Eur. *Phoen.* 1759 the adapter of this verse has altered ᾗδει (perhaps by a slip of memory) to the more natural but less forcible *ἔγνω*, 'read aright,' solved.

1526 οὐ τίς οὐ ζήλω...ταῖς τύχαις ἐπέβλ., 'on whose fortunes what citizen did not look with emulous admiration?' (Cp. Xen. *Hiero* 1. 10 πῶς δὲ πάντες ἐξήλουν ἂν τοὺς τυράννους;) To me it appears certain that we should here read the interrogative τίς, with ἐπέβλεπεν instead of ἐπιβλέπων. Cp. *O. C.* 1133 ᾗ τίς οὐκ ἐνι | κηλὶς κακῶν ἔννοικος; 871 ὅπου τίς ὄρνις οὐχὶ κλαγγάνει; *El.* 169 f. *τλ...* οὐκ... | ...ἀγγελίας: Eur. *Phoen.* 878 ἀγῶ τί δρῶν οὐ, ποῖα δ' οὐ λέγων ἔπη, | εἰς ἐχθος ἦλθον. Dem. or. 18 § 48 ἐλαυνομένων καὶ ὑβριζομένων καὶ τί κακὸν οὐχὶ πασχόντων πᾶσα ἡ οἰκουμένη μεστή γέγονεν. Then the καὶ of the MSS. should probably be ταῖς: though it is possible (as Whitelaw proposes) to take ζήλω καὶ τύχαις as 'his glory and his fortunes':

OE. Nay, take not these from me! CR. Crave not to be master in all things: for the mastery which thou didst win hath not followed thee through life.

CH. Dwellers in our native Thebes, behold, this is Oedipus, who knew the famed riddle, and was a man most mighty; on whose fortunes what citizen did not gaze with envy? Behold into what a stormy sea of dread trouble he hath come!

Therefore, while our eyes wait to see the destined final day, we must call no one happy who is of mortal race, until he hath crossed life's border, free from pain.

Combining *ἐπέβλεπεν* with two other conjectures (Martin's οὐ τις, and Ellendt's ταῖς for καὶ) Hartung restored, οὐ τις οὐ ζήλω πολιτῶν ταῖς τύχαις ἐπέβλεπεν. Nauck now reads, οὐ τις οὐ ζήλω πολιτῶν ἦν τύχαις ἐπιβλέπων (ἦν for καὶ with Enger). Campbell conjectures πρῶτος ἐν ζήλω πολιτῶν καὶ τύχαις ἐπιφλέγων, citing a gloss ἐπαίρομενος (on ἐπιβλέπων) which occurs in M (not, however, in E, where on p. 110, which contains vv. 1518—1530, there is no gloss).

**1528** ἐκείνην] κείνην L 1st hand: the initial ε is from the first corrector (S).—ιδεῖν has been suspected: see comment on 1529. **1529** In L four words (probably belonging to a gloss) have been erased above μηδέν' ὀλβίζειν πρὶν ἂν. In the margin the first corrector has written γρ. πάντα προσδοκᾶν ἕως ἂν: i.e., some copies had πάντα προσδοκᾶν ἕως (to which the corrector of L has wrongly added ἂν) for μηδέν' ὀλβίζειν πρὶν ἂν,—a conjecture of the same class as that noticed on v. 134.

cp. *Ai.* 503 οἶας λατρεῖας ἄνθ' ὅσων ζήλω τρέφει. I doubt, however, whether ἐπέβλεπεν, without ζήλω, could mean 'admired.' On the usage of the verb ἐπιβλέπω, see Appendix.

**1529** The use of ἐπισκοποῦντα is peculiar. I take the exact sense to be:—'*fixing one's eye on the final day* (as on a point towards which one is moving), *that one should see it*,' i.e. 'until one shall have had experience of it.' Thus ἐπισκοπεῖν is used in a sense closely akin to its common sense of 'attentively considering' a thing: and the whole phrase is virtually equivalent to, '*waiting meditatively to see the final day*.' For the added infin., cp. *Thuc.* 3. 2 νεῶν ποίησιν ἐπέμενον τελεσθῆναι, καὶ ὅσα ἐκ τοῦ Πόντου ἔδει ἀφικέσθαι. Cp. *Plin.* 7 § 132 *alius de alio indicat dies, et tamen supremus de omnibus, ideoque nullis credendum est.* Hartung proposed to replace ιδεῖν by γε δεῖ (where γε would be intolerable); Stanley by ἔδει, Seyffert by δέον, and Nauck by χρεών. Kennedy, keeping ιδεῖν, changes ἐκείνην into ἀμεινον. But the infin. ὀλβίζειν as a 'sententious' imperative (see on 462) is appropriate in this γνῶμη. The accus. (θυητὸν οὐτ', ἐπισκοποῦντα) stands with the infin. when, as here, the infin. represents an imperat. of the *third* person;

cp. *Il.* 3. 284 εἰ δέ κ' Ἀλέξανδρον κτείνῃ ξανθὸς Μενέλαος, | Τρώας ἔπειθ' Ἑλένην καὶ κτήματα πάντ' ἀποδοῦναι, with Leaf's note: and *Madvig Gr.* § 546. When the infin. = an imperat. of the *second* pers., the case is regularly the nom. (*Od.* 11. 441), rarely the acc. (*Hes. Op.* 389). The view that ὀλβίζειν depends on ὥστε requires a shorter pause at ἐλήλυθεν, and thus weakens the effect of v. 1527.

μηδέν' ὀλβίζειν. *Eur. Androm.* 100 ff. partly reproduces the language of this passage: χρὴ δ' οὐποτ' εἰπεῖν οὐδέν' ὀλβιον βροτῶν, | πρὶν ἂν θανόντος τὴν τελευταίαν ἰδῇς | ὅπως περάσας ἡμέραν ἦξει κάτω. He has the thought also in *Tro.* 510, *Herac.* 866, *I. A.* 161, as *Soph.* in *Tr.* 1 and fr. 588. The maxim, 'Call no man happy before death,' first appears in Greek literature as a set γνῶμη in *Aesch. Ag.* 928 ὀλβίσαι δέ χρὴ | βίον τελευτήσαντ' ἐν εὐεστοί φιλῷ but *Aristotle* recognises the popular tradition which ascribed it to *Solon*. In *Her.* 1. 32 *Solon* says that a man may be called εὐτυχής in life, but ὀλβιος only *after* a life exempt from reverse. Cp. *Iuv.* 10. 274 f. *Et Croesum, quem vox iusti facunda Solonis Respiciere ad longae iussit spatia ultima vitae*, where *Mayor* refers to the proverbs *Αὐδὴς* (*Croesus*) ἀποθνήσκει σοφὸς ἀνὴρ, and τέλος ὄρα

βλου (Paroemiogr. II. 187, I. 315 n.), and to notices of the saying in Cic. (*De Fin.* 2 § 87, 3 § 76), Diog. Laert. (1 § 50 τὰ θρυλούμενα), Ovid (*Met.* 3. 135), Seneca (*De Tranq. An.* 11 § 12), Josephus (*Bell. Jud.* 1. 5. 11 = 29 § 3), Arrian (7 § 16. 7), Lucian (*Charon* 10): cp. Eccclus. 11. 28. Does Solon mean, Aristotle asks, (1) that a man *is* happy when he is dead? Or (2) that, after death, he *may be said to have been* happy? If (1), Arist. declines to allow that the dead are positively

happy; and popular opinion, he says, denies that they are always negatively so, *i.e.* free from unhappiness. If (2), then is it not absurd that at the time when he *is* happy we are not to call him so? The fallacy, he concludes, consists in treating 'happiness' as dependent on bright *fortunes*: οὐ γὰρ ἐν ταύταις τὸ εὖ ἢ κακῶς, ἀλλὰ προσδεῖται τούτων ὁ ἀνθρώπινος βίος, καθάπερ εἴπαμεν, κύρια δ' εἰσὶν αἱ κατ' ἀρετὴν ἐνέργειαι τῆς εὐδαιμονίας, αἱ δ' ἐναντία τοῦ ἐναντιοῦ. (*Eth. Nic.* I. 11.)

## APPENDIX.

*The Oedipus Tyrannus at Harvard.*—Reference has been made in the Introduction (§ 29) to the performance of the *Oedipus Tyrannus* by members of Harvard University in May, 1881. The thorough scholarship, the archæological knowledge and the artistic skill which presided over that performance invest the record of it with a permanent value for every student of the play. Where the modern imagination most needs assistance, this record comes to its aid. Details of stage-management and of scenic effect, which a mere reading of the text could suggest to few, become clear and vivid. Mr H. Norman's 'Account of the Harvard Greek Play'—illustrated by excellent photographs—is, in fact, a book which must always have a place of its own in the literature of the *Oedipus Tyrannus*. I select those passages which relate to the principal moments of the action; and, for more convenient reference, I arrange them in successive sections.

§ 1. *Opening Scene.* 'Account,' p. 65. 'The scene behind the long and narrow stage is the palace of Oedipus, king of Thebes,—a stately building with its frieze and columns. There is a large central door with two broad steps, and two smaller side doors; all three are closed. In the centre of the stage in front is a large altar; beside each of the smaller doors of the palace is another altar. A flight of steps leads from the stage at each side. The sound of the closing doors has warned the audience that the long-expected moment is at hand, and an immediate silence ensues. Under these circumstances the first notes of the orchestra come with great effect, and the entire prelude is unusually impressive. As it closes, the spectators are sympathetic and expectant.

'Slowly the crimson curtains on the right-hand side below the stage are drawn apart, and the Priest of Zeus enters, leaning on a staff, a venerable and striking figure.... Behind him come two little children. They are dressed in soft white tunics and cloaks, their hair is bound with white fillets, and they carry in their hands olive branches twined with wool,—

ἐλαίας θ' ὑψιγέννητον κλάδον,  
λήναι μεγίστῳ σωφρόνως ἑστεμμένον.

This shows that they come as suppliants. Behind the children come boys, then youths, and then old men. All are dressed in white and carry suppliant boughs; in the costumes of the men, the delicate fabric of the undergarment, the χιτὼν, contrasts beautifully with the heavy folds of the ἱμάτιον. With grave, attentive faces the procession crosses the front of the stage, and mounts the steps; the suppliants lay down their branches and *seat themselves on the steps of the altars*. The priest alone remains standing, facing the palace door.

'The first impression upon the spectators was fortunate. The innocent looks of the children, the handsome figures of the men, the simplicity and solemnity of their movements, set off as they were by the fine drapery of their garments and the striking groups around the altars, had an instant and deep effect. It is safe to say that fears of crudeness or failure began rapidly to vanish. The spectacle presented at this moment was one of the most impressive of the play.

'After a short pause the great doors of the palace are thrown back, and the attendants of Oedipus enter and take up their positions on each side. They wear thin lavender tunics reaching nearly to the knee. Their looks are directed to the interior of the palace, whence, in a moment, Oedipus enters. His royal robes gleam now with the purple of silk and now with the red of gold; gold embroidery glitters on his crimson tunic and on his white sandals; his crown gives him dignity and height.

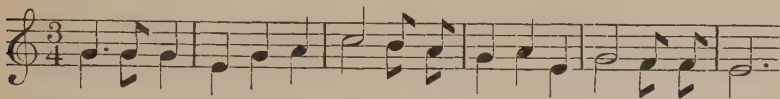
'For an instant he surveys the suppliants, and then addresses them.'

§ 2. *Arrival of Creon from Delphi*: verses 78 ff. 'Account,' p. 69. 'While Oedipus is speaking, the children on the [spectators'] left of the stage have descried some one approaching, and one of them has pointed him out to the priest. It is Creon, who enters with rapid strides, wearing a wreath of bay leaves sparkling with berries, the symbol of a favorable answer. He is dressed in the short salmon-colored tunic and crimson cloak, with hat and staff. A hasty greeting follows; and Oedipus, the priest, and the suppliants wait for the answer of the oracle.'

§ 3. *Withdrawal of the Suppliants, and Entrance of the Chorus*: vv. 143—151, p. 71. 'With the assurance of speedy aid [for the Thebans] he [Oedipus] leads Creon into the palace, and the attendants follow and close the doors. Slowly the white-robed suppliants rise; the petition being granted, each one takes his bough, and led by the priest they descend the steps and disappear.

'As the last figure passes out of sight the notes of the orchestra are heard once more, this time with a measured beat which instantly attracts attention, and the Chorus of old men of Thebes issues from the same entrance. They are men of various ages, dressed in tunics reaching to the instep, and full ἱμάτια, of harmonious soft warm colors. The excellence of the costumes was marked; each man seemed to have worn his dress for years, and to exhibit his individuality in the folds of it. They enter three deep, marching to the solemn beat of the music; and as the

first rank comes in sight of the audience the strains of the choral ode burst from their lips.



Shoulder to shoulder and foot to foot the old men make their way to the altar on the floor of the theatre and take up their positions around it. This entrance of the Chorus was surpassed in dramatic effect by few features of the play: the rhythmical movements, the coloring and drapery, the dignity of the faces, the impressive music sung in unison by the fifteen trained voices,—all these combined to produce a startling effect on the audience.'

§ 4. *Entrance of Teiresias*, v. 297, p. 75. 'At this moment Teiresias enters, a towering venerable figure, with long white hair and beard. He is guided to the stage by a boy, whose blue cloak contrasts with the snowy draperies of the old man.' *His exit*, v. 462, p. 79. 'The two men part in deadly anger, Oedipus going within the palace and the boy leading Teiresias down the steps [from the stage, see § 1]....Once more the music sounds, and the Chorus gives voice to its feelings concerning the strange scene which has just been enacted.'

§ 5. *Entrance of Creon, when he comes to repudiate the charge of treason brought against him by Oedipus*: v. 512, p. 81. 'As the strains of [choral] music die away, Creon is seen hastily ascending the steps [to the stage] on the right [of the spectators: cp. § 2]. He is no longer dressed as a traveller, but in garments suited to his high rank. His tunic is of delicate dark crimson material, with a gold border; his *ἱμάτιον* is of bright crimson cashmere, with a broader gold border; his sandals are of crimson and gold. He strides to the centre of the stage and bursts out in indignant denial of the charges that Oedipus has made against him.'

§ 6. *Jocasta enters while high words are passing between Oedipus and Creon*: v. 631, p. 83. 'Just as this [altercation] reaches its height the doors of the palace are seen to open, and the Chorus bids both angry speakers cease, as Jocasta is approaching. The attendants of Jocasta enter and place themselves on each side of the door, and a moment later the queen herself stands upon the threshold. Oedipus turns to her with welcome, and Creon with a gesture of appeal.

'Her dress consists of a richly trimmed silvery undergarment, and an *ἱμάτιον* of crimped pale yellow silk. She wears a crown, bracelets, and necklace, and white sandals embroidered with gold.'

It was upon this group—the first complex one in the play—that Mr F. D. Millet based his scheme of the costumes, to which he gave long study, both from the historical and from the artistic point of view, and which he has described in the *Century Magazine* of Nov., 1881. From this article, Mr Norman (p. 83) quotes the following passage:—

'It was part of the original scheme that in each group the most prominent character should, as far as possible, be the focus, not only of interest in the text, but from the point of view of costume. Let us see how the first complex group fulfilled this condition. On the stage left stood Oedipus, in rich but deep-toned red; on the right, Creon, equally in red, but of a color entirely different in scale; the attendants of the king, in lavender tunics bordered with gold-embroidered white, flanked the doorway; and the two attendants of Jocasta, in delicate blue and salmon, brought the eye by a pleasing graduation in intensity of color and strength of tone up to the figure of the queen, clothed in lustrous and ample drapery.'

§ 7. *Arrival of the Messenger from Corinth*: v. 924, p. 89. 'As the Chorus closes, Jocasta enters [v. 911] in a new state of mind. She has comforted Oedipus by ridiculing all oracles; but she is not without faith in the power of Gods, and she brings frankincense and garlands, and lays them with a prayer upon the altar.

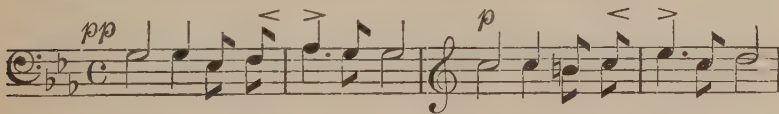
'While she is speaking, an old man has entered on the left below the stage. He is dressed as a common traveller, in a tunic and short cloak, his hat slung over his shoulder, and a stout staff in his hand. It is the messenger from Corinth. He looks round as if in search of something, and as soon as the queen has finished her prayer he inquires of the Chorus where the home of Oedipus, or, better still, the king himself, can be found. He is promptly informed that the mansion he sees is the palace of Oedipus, and that the lady before it is the queen. With a profound salutation as he ascends to the stage, he declares himself to be the bearer of news at once good and bad. Old Polybus, king of Corinth, is dead, and the citizens are about to make Oedipus king. This is indeed news to Jocasta. Oedipus has long avoided Corinth lest he should slay his father, Polybus; now he can return, as king, all fear dispelled. Oedipus enters in response to her summons. His royal robes have been exchanged for simpler ones of white and gold. He, too, learns the news with triumph.'

§ 8. *Jocasta divines the worst:—her final exit*; vv. 1040—1072, p. 92. 'But Jocasta? At the other end of the stage the queen is writhing in anguish. The deep-red cloak which she wears is twisted about her; now she flings her hands up and seems about to speak, then her hands are pressed on her mouth to stop the cries which rise, or on her bosom to silence the beating of her heart. She rushes toward the king, but stops half-way; her face shows the tortures of her soul. The truth is all too clear to her. The spectator feels that this suspense cannot last, and relief comes when the Chorus suggests that perhaps Jocasta can tell something about the shepherd of Laius. When appealed to by Oedipus, she forces the suffering from her face and turns with a smile. But Oedipus has gone beyond recall. Her last appealing words are scorned, and with the language and the gesture of despair she rushes from the stage.'

§ 9. *The Herdsman of Laius is brought in: the whole truth is extorted from him:* vv. 1110—1185, pp. 94 ff. 'As the music ceases the attendants of Oedipus appear at the entrance on the right, supporting a strange figure between them. It is an aged man, with grizzled hair and beard, clothed in coarse homespun cloth, and with a rough, untanned sheepskin over his shoulders. He supports himself on a sapling staff which he has cut in the woods. He mounts the steps with difficulty, and faces the king. He is no stranger to the errand on which he has been brought, and with the greatest difficulty he is made to speak. The contrast between the eagerness of the messenger from Corinth to tell all he knows, and the silence of the tender-hearted old shepherd, is very striking. The shepherd cannot bear the other's telltale chatter, and with the words, "Confusion seize thee and thine evil tongue!" he swings his staff to strike him. At a gesture from Oedipus the attendant stops the blow. The old man must be made to speak. The muscular attendants spring forward and seize him. Then the truth is wrung from him, word by word. He gave the child to the Corinthian; it came from the palace; they said it was the son of Laius; Queen Jocasta herself placed it in his hands; they said that an oracle had declared that it should kill its father. The truth is out; the oracles are not falsified; his father's murderer, his mother's husband, Oedipus faces his doom. With a fearful, choking cry he pulls his robes over his head and face, and bursts into the palace.

'This scene...was the dramatic climax of the play. The acting led up to it gradually by the excited conversation and the shepherd's blow. When Oedipus burst through the doors of the palace, his attendants quickly followed him; the horror-stricken messengers turned with despairing gestures and descended the steps, the one to the right, the other to the left, and a profound silence fell upon the theatre.'

§ 10. *Effect of the fourth stasimon*, vv. 1223—1530, p. 98. 'In the opening strains of the last choral ode, which now ring out, the emotions of the scene are wonderfully expressed. Each one recognizes the solemnity and depth of his own feelings in their pathetic tones.'



§ 11. *The Messenger from the House: the entrance of the blinded Oedipus*, 1223—1296, pp. 98 f. 'As the ode [just mentioned] closes, the palace doors are opened violently from within, and the second messenger rushes on the stage. He is a servant from the palace, clad, like the attendants, in a short light tunic. He brings a tale of horror: Oedipus, on entering, had called for a sword, and demanded to know where Jocasta was. No one would tell him; but at last, seeing the doors of the bedchamber shut, he had broken through them and disclosed the body of the queen hanging by the bed. Tearing down the body, he had

snatched from the shoulders the golden clasps and had thrust them into his eyes.'... 'In a moment Oedipus himself appears, leaning on his attendants, his pale face marred by bloody stains. The dismayed Chorus hide their faces in their robes, and the king's voice is broken with sobs as he cries, αἰαί, αἰαί, δύστανος ἔγώ.'

§ 12. *Closing scene*, vv. 1416—1530, pp. 101 ff. 'As Oedipus is begging to be slain or thrust out of the land, the approach of Creon, who has resumed his royal powers, is announced. The memory of all his injustice to Creon overwhelms Oedipus, and he cannot bear to meet him. But he is blind and unable to flee, so he hides his face and waits in silence. Creon enters, crowned, followed by two attendants... His first words are reassuring; the new king does not come with mocking or reproach, but directs that a sight so offensive to earth and heaven be hidden within the palace. Oedipus asks the boon of banishment, but is informed by the cautious Creon that the God must be consulted. Then the blind man begs that his wife be buried decently, and reiterates his prayer that he may be permitted to leave the city which he has afflicted. And one thing more he asks,—that he may embrace his daughters again. By a sign Creon despatches his own attendants to bring them, and while Oedipus is still speaking their voices are heard.

'Antigone and Ismene now enter, led by the attendants of Creon, and are placed in the arms of Oedipus, who falls on his knees beside them, and addresses them with saddest words. The children are too young to appreciate the horror of the scene, but they are filled with pity for their father's pain. There is a look of genuine sympathy on the two bright faces which watch the kneeling figure. Creon has retired to the right of the stage and has wrapped his robe round him, unable to bear the sight of the terrible farewell. He is summoned by Oedipus to give his hand in token of his promise to care for the helpless girls. The children fall back, the blind man waits with outstretched hand, and Creon slowly and sadly walks across the stage and gives the sign. Then Oedipus turns again to his little ones. The painful scene, however, has lasted long enough, and Creon orders Oedipus to leave his children and withdraw. It is a dreadful separation, but the king's order is imperative. So Oedipus tears himself away, his attendants throw open the doors, the attendants of Creon take the children by the hand, and Creon himself leads Oedipus up the steps and into the palace.... The children and the second messenger follow; the attendants of Oedipus enter last and gently close the doors.

'The music sounds again in pathetic tones, and the Coryphaeus expresses for his fellows the lesson of life.'

Verse 2. *On the meaning of θαύζετε*. The points of the question are these. 1. θαύζειν, from θα-ό-ς swift (rt. θεῖν, θέω; Curt. *Etym.* § 313), occurs ten times in Eur., four times transitively, 'to impel,' 'urge,' as *Bacch.* 66 θαύζω Βρομίω, πόνον ἡδύν: six times intransitively, as *Troad.* 349 παῖνὰς θαύζοντο. If it is the same word here, what would θαύζειν ἔδρα mean? (a) Not, I think, 'to urge, press your supplication,'

—referring to the eager gestures or aspect of the suppliants: for *rapid motion*, and not merely eagerness, is implied by *θοάζω*. Rather (b) ‘to come with eager haste as suppliants’: as Herm. explains Erfurd’s ‘*cur hanc sessionem festinatis?*’—‘*cur tanto studio hic sessum venitis?*’ Now I can conceive Sophocles saying *σπεύδειν* or *ἐπείγειν* or even *θοάζειν* *ικετεῖαν*: but could he have said *θοάζειν* *ἔδρας*? The primary notion of a *fixed attitude* stands out too clearly above the secondary notion of a *supplication*.

2. For another *θοάζειν*, ‘to sit,’ only two passages are cited. (i) Empedocles 52 *θάρσει καὶ τότε δὴ σοφίης ἐπ’ ἄκροισι θάαζε*. This *might* mean ‘hasten on to the heights of wisdom’: though, when *ἐπὶ* with dat. denotes motion, it usually means ‘against,’ as in *Od.* 10. 214 οὐδ’ οἱ γ’ ὠρμήθησαν ἐπ’ ἀνδράσιν. But the more natural sense would be, ‘sit on the heights of wisdom.’ (ii) Aesch. *Suppl.* 595 ὑπ’ ἀρχᾶς [L *ἀρχᾶς*] δ’ οὐτινος θοάζων | τὸ μείον κρεισσόνων κρατύνει· | οὐτινος ἄνωθεν ἡμένου σέβει κάτω. Hermann renders the first words: ‘*hasting at no one’s bidding, nullius sub imperio properans*.’ So Mr Paley: ‘Himself urged to action (*θοάζων*) by no authority.’ But the Scholiast is right, I believe, in rendering *θοάζων* by *καθήμενος*. Only ὑπ’ ἀρχᾶς οὐτινος *θοάζων* does not mean ‘sitting under no other’s rule,’ but ‘sitting by no other’s mandate.’ (I should prefer ὑπαρχος.) For the Aeschylean image of Zeus throned on high, cp. Aesch. *Agam.* 182 δαιμόνων δέ που χάρις | βιαίως σέλμα σεμνὸν ἡμένων.

3. Ancient tradition recognised *θοάζειν* as = *θάσσειν* here. Plut. *Mor.* 22 E says, τῷ *θοάζειν* ἢ τὸ κινεῖσθαι σημαίνουσιν, ὡς Εὐριπίδης... ἢ τὸ καθέζεσθαι καὶ θαάσσειν, ὡς Σοφοκλῆς,—quoting this passage. So the *Etym. Magn.* 460. 10 διὰ τί προσθακεῖτε τάσδε τὰς ἔδρας; τί προσχρήσετε ταύταις ταῖς ἔδραις; If ἢ had stood before τί, the last clause would have seemed to glance at the other explanation. So the Schol. *θοάζετε, κατὰ διάλυσιν ἀντὶ τοῦ θάσσετε*: but adds, ἢ *θοῶς προσκάθησθε*.

4. Buttmann would connect *θοάζω* to *sit* with *θε*, the stem of *τίθημι*. *θοάζω* cannot be obtained *directly* from *θε*. It is possible, however, that a noun-stem, from which *θοάζω* to *sit* came, may itself have been derived from a secondary form of *θε*. It might be said that *θαα*-, *θωω*-, suggest a *θεF* or *θαF* or *θυ* akin to *θε*: cp. *φαν* (*πιφαύσκω*) with *φα*, *στυ* (*στῦλος*) with *στα*.

5. To sum up:—Emped., Aesch. and Soph. seem to have used *θοάζειν* as = *θάσσειν*. We can only say that (i) the sound and form of *θοάζω* may have suggested an affinity with *θαάσσω*, *θόωκος*: (ii) as a purely poetical word, *θοάζω* belonged to that region of language in which the earlier Attic poets—bold manipulators of old material—used a certain license of experiment, not checked by scientific etymology, and so liable to be occasionally misled by false or accidental analogies.

44 f. In discussing these two verses, it is essential that the whole context from v. 35 should be kept clearly before the mind:—

35 ὅς γ’ ἐξέλυσας, ἄστυ Καδμείον μολών,  
σκληρᾶς αἰδοῦ δασμὸν ὃν παρείχομεν·

- καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδῶς πλέον  
 οὐδ' ἐκδιδαχθεὶς, ἀλλὰ προσθήκη θεοῦ  
 λέγει νομίζει θ' ἡμῖν ὀρθῶσαι βίον·  
 40 νῦν τ', ὃ κράτιστον πᾶσιν Οἰδίπου κάρα,  
 ἱκετεύομέν σε πάντες οἶδε πρόστροποι  
 ἀλκὴν τιν' εὐρεῖν ἡμῖν, εἴτε τοῦ θεῶν  
 φήμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἴσθ' αὖτις  
 ὥς τοῖσιν ἐμπείρουσι καὶ τὰς ξυμφορὰς  
 45 ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων.

The general sense is: 'Thou didst save us from the Sphinx; and now we pray thee to save us from the plague: for, when men are experienced, we see that they are also (καί) most successful in giving counsel.' The last two verses form a comment on the whole preceding sentence. The complaint that, thus understood, they involve 'bathos' is doubly unjust. For, even if the trouble which Oedipus is now asked to heal had been precisely similar to the trouble which he had formerly healed, yet the general sentiment, 'Experience teaches prudence,' is no more 'bathos' than is δρᾶσαντι παθεῖν, παθήματα μαθήματα, or many other maxims which occur in Greek Tragedy. But in this case the new trouble was of a different order from the old; and the definition of the old trouble, given in 35 f., naturally suggests a supplementary thought which lends a special force to the γνώμη. The experience of a great national crisis will stand Oedipus in good stead, though the problem now presented to him is unlike that which he formerly solved.

The old scholium on v. 44 in the Laurentian ms. runs thus:—ὥς τοῖσιν ἐμπείρουσιν· ἐν τοῖς συνετοῖς τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων ὁρῶ ζώσας καὶ οὐκ ἀπολλυμένας. οὐ σφάλλεται ἀλλὰ τὸ ἀποβησόμενον στοχάζεται καλῶς. Prof. Kennedy calls this 'the poor gloss of a medieval scholiast.' The scribe was medieval; but the gloss? The age and origin of the old scholia in L have been discussed by Wunder, G. Wolff, O. Pauli, and others, with results of which I have given an outline in the second part of the Introduction to the Facsimile of the Laurentian ms. (p. 21). These old scholia represent, in the main, the work of the Alexandrian scholars, and more especially of two commentators, one of whom is unknown, the other being the famous grammarian Didymus, who flourished *circa* 30 B.C. The other interpreters from whose comments these scholia were compiled belonged chiefly to the period from about 250 B.C. down to the age of Didymus. There is nothing in this scholium on v. 44 to suggest a 'medieval' rather than an Alexandrian origin; while on the other hand there are definite reasons for believing that, like the rest of the old scholia, it represents an explanation which had been handed down, through successive generations of Alexandrian scholars, from an age when the feeling for classical Greek idiom was still fresh.

The interpretation thus sanctioned by the Greek commentary has been accepted by the all but unanimous judgment of modern critics. We may here state, and answer, the chief objection which has recently been made to it.

It is said that *ξυμφορά* cannot mean 'issue' or 'outcome'; and that, therefore, *τὰς ξυμφοράς τῶν βουλευμάτων* cannot mean 'the issues of their counsels.' The answer is that the phrase, 'the issues of their counsels,' is only a convenient way of saying, 'the occurrences connected with their counsels'; *i.e.*, in this particular case, 'the occurrences which result from their counsels.' No one has contended that the word *ξυμφορά*, taken by itself, could mean 'outcome' or 'issue.' The fallacious objection has arisen from the objectors failing to distinguish between the use of the English genitive and the much larger and more varied use of the Greek genitive. We could not say, 'the occurrences' (meaning 'consequences') 'of their counsels.' But our 'of' is not an exhaustive equivalent for the force of the Greek genitive. *ξυμφοραὶ βουλευμάτων*, 'occurrences connected with, belonging to, counsels,' could mean, according to context, that the occurrences (a) consist of the counsels, (b) accompany them, (c) result from them. It would be just as reasonable to object to the phrase *λυγρῶν πόνων ἱκτῆρες* at v. 185, because 'suppliants of weary woes' would be unintelligible. The ancient Greek commentator has explained the phrase, *τὰς ξυμφοράς τῶν βουλευμάτων*, with a precision which could not have been happier if he had foreseen the objection which we have been noticing; and those who raise that objection might have profited by attention to his language. In his paraphrase, *τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων*, the first word, *συντυχίας*, marks that *ξυμφοράς* bears its ordinary sense: the second word, *ἀποβάσεις*, marks that the relation expressed by the genitive case is here the relation of cause to effect. It is as if he had said: 'the occurrences connected with—that is (καί), the results of—the counsels.' Similarly in *O. C.* 1506, *καὶ σοι θεῶν | τύχην τις ἐσθλὴν τῇσδ' ἔθηκε τῆς ὁδοῦ*, 'a good fortune connected with this coming,' means 'a good fortune which this coming bestows.' There, as it happens, we can say simply, 'the good fortune of this coming': but we might say also, 'a happy issue from this coming,'—and that, too, without fear of being supposed to think that *τύχη* means the same thing as *τελευτή*. In *Thuc.* 1. 140 (quoted in my commentary) *τὰς ξυμφοράς τῶν πραγμάτων* is a phrase strictly parallel to *τὰς ξυμφοράς τῶν βουλευμάτων*. That is, the genitive is a genitive of connection; the phrase means literally, 'the occurrences connected with human affairs,' *i.e.*, the ways in which human affairs turn out; and therefore we may accurately render, 'the issues of human affairs.' Prof. Kennedy renders it, 'the course of actual events,' and says that the genitive 'is attributive or descriptive, not possessive.' This is not very clear; but the translation indicates that he takes the gen. to be descriptive; so that the phrase would mean literally, 'the *ξυμφοραὶ* consisting in *πράγματα*.' Such a phrase, though oddly expressed, would be intelligible if the course of events in real life was being opposed to the course of events in a poem or other work of fiction. But it is inadmissible in *Thuc.* 1. 140, where the comparison is not between real and imaginary *ξυμφοραὶ*, but between the incalculable conjunctures of outward circumstances and the incalculable caprices of human thought: *ἐνδέχεται γὰρ τὰς ξυμφοράς τῶν πραγμάτων οὐχ ἥσσον ἀμαθῶς χωρῆσαι ἢ καὶ τὰς διανοίας τοῦ ἀνθρώπου*.

Before leaving this topic, it may be well to say a word on the choice of the word 'issues,' employed in my translation. In my first edition, commenting on τὰς ξυμφορὰς τῶν βουλευμάτων, I had said, 'the events, issues, of their counsels.' On this Prof. Kennedy remarks, 'he seems to confuse the words *events* and *issues*, as if they were identical.' A little before, the critic states what he himself regards as the distinction between them :—

'Etymologically they are much the same, both meaning *out-come*; *event* from *evenire*, *issue* from *exire*. Both can be used in the sense of *ending*: as 'the event (or the issue) of the battle of Tel-el-Kebir was the defeat of Arabi.' But we could not say, 'the event of the battle was the surrender of Cairo,' though we might say 'the issue' &c. In short, *event* may not be used in the sense of 'result' or 'consequence'; *issue* may be so used.'

The statement that 'event' cannot be used in the sense of 'result or consequence' is surprising. The first two meanings given by Dr Johnson to 'event' are (1) 'incident; anything that happens': (2) 'consequence of an action; conclusion; upshot.' So Webster defines 'event,' first, as 'incident,' secondly as 'the consequence of any thing; the issue,' etc. Nor is there the least warrant for saying that 'event' can denote only an immediate consequence, while 'issue' can denote also an ulterior consequence. See, *e.g.*, *Richard II.* 2. 1. 212:

'What will ensue hereof, there's none can tell;  
But by bad courses may be understood  
That their *events* can never fall out good.'

Shakespeare would probably have been surprised to learn that he ought to have written 'issues.' And Tennyson was doubtless unconscious of a blunder in the words,

'One God, one law, one element,  
And one far-off divine event  
To which the whole creation moves.'

'Event' and 'issue,' both alike, can mean either 'ending' (as victory is the 'event,' 'issue,' of a battle), or 'consequence.' The second sense belongs to 'event' by precisely the same right as to 'issue' (*exitus*): cp. Cicero *Inu.* 1. 28. 42 *eventus est alicuius exitus negotii, in quo quaeri solet, quid ex quaque re evenerit, eveniat, eventurum sit.* The distinction in our usage at the present day is simply this. 'Event' has become familiar in the sense of 'incident,' and unfamiliar in the sense of 'out-come,' except in certain phrases, such as 'the event will show,' etc. Hence to say, for instance, 'the events of human affairs,' would have an awkward sound now; though it is just as correct, and could bear exactly the same sense, as 'the issues of human affairs.' One cause is manifest. We have a verb, 'to issue,' but no verb, to 'evene'; and, through saying, 'the affair issued in that,' it has become natural to say 'the issue' (rather than 'the event') 'of the affair.'

It is this shade of contemporary preference, and no other reason, which has guided my use of the words 'issue' and 'event' in the note on vv. 44 f. (p. 18). I have used 'issue' in the sense of 'outcome,' and 'event' only in the sense of 'occurrence.' But, when 'event' does mean 'outcome,' then it is synonymous with 'issue.' Prof. Kennedy's

assertion that 'event' can mean only (1) 'occurrence' or (2) 'ending,' while 'issue' can mean either of these, and also (3) 'consequence,' seems to have no foundation either in the history of the words or in the usage of the best English writers.

The first modern writer who dissented from the traditional interpretation was John Young, who held the Chair of Greek at Glasgow from 1774 to 1821<sup>1</sup>. He rendered *ξυμφοράς* by *collationes*, taking the sense to be: 'I see that with men of experience comparisons of counsels also are most in use': *i.e.*, such men are not only fitted to be counsellors, but are also ready to consult other men. Thus understood, the two verses are no longer a comment on the whole preceding sentence; they refer to the latter part of v. 43, *ἐτ' ἀπ' ἀνδρὸς οἰσθά πον*. A view identical with Young's was expressed by Dr Kennedy in 1854, and is maintained in his edition. He renders thus:—

*ὥς since τοῖσιν ἐμπείροισιν to men of experience ὁρῶ I see that (not only counselling but) καὶ also τὰς ξυμφορὰς τῶν βουλευμάτων comparisons of their counsels μάλιστα ζώσας are in most lively use.'*

In a note on *τὰς ξυμφορὰς τῶν πραγμάτων* (Thuc. i. 140 § 3) Shilleto wrote thus:—

'Interpreting here (see § 1) "events, issues, results," I disagree with

<sup>1</sup> John Young, a very acute and accomplished scholar—known to many by his fine criticism on Gray's *Elegy*—published nothing on Sophocles. His note on *O. T.* 44 f. was communicated to Andrew Dalzell, Professor of Greek in the University of Edinburgh. In 1797 Dalzell published the second volume of his *Collectanea Graeca Maiora*, containing extracts from poets, as the first volume had contained prose extracts. Young's note does not appear in the edition of 1797, which on v. 44 gives only Brunck's note (as below). The book went through several editions. The edition of 1822 was revised by Dalzell's successor in the Greek Chair, George Dunbar, who added some comments of his own. There the note on v. 44 stands as follows:—

'44. *Ὡς τοῖσιν ἐμπείροισιν*.—] *Usu enim peritis video felici quoque eventui consilia maximè vigere*. BRUNCK. Ita interpretes: sed *συμφορὰν* (*sic*) pro *eventu consilii* sumi posse non credo; ea enim vox fortuitum aliquid semper innuere videtur: hic autem potius in primitivo sensu sumi, locusque adeo totus ita reddi potest: *Sicubi alicujus deorum vocem audisti, vel etiam à mortalium quocunque quicquam acceperis; video enim apud prudentes expertosque viros etiam collationes consilii maxime in usu esse*. Ipsius sapientiam suprà laudaverat; iam etiam alios consultasse posse addit: qui sensus vulgato multò melior videtur; otiosum enim aliàs foret *καὶ*, neque tota sententia loco suo digna. T. Y. Esto ut *ξυμφορὰ* aliquid fortuiti semper innuit (*sic*). Hoc ipsum est quod quaerimus. Sensus loci esse videtur *Sapientes* Fortuna iuvat. *Cantab. Anon.* \*Vix credere possum *τὰς ξυμφορὰς τῶν βουλευμάτων* significare *collationes consilii*. Sensus videtur esse; *video enim apud expertos eventus consiliorum maximè vigere*, *i.e.* Ex eventu consiliorum quae prius dederant facilius et rectius de futuro iudicare possunt.'

The last note, with an asterisk prefixed, is Dunbar's own. In the initials appended to Young's note, 'T.' is a misprint for 'J.' (Another obvious misprint, viz. 'innuit' for 'innuat,' closely follows it.) It was very natural that Dr Kennedy should have thought this better authority than my statement, and should have continued to speak of 'Dr T. Young.' (John Young took no degree beyond that of M.A.) But I do not know what ground my eminent critic had for saying that Young's view was 'accepted by Prof. Dalzell.' The mere printing of Young's note, along with two others of a different tendency, can scarcely be held to prove it. And the fact that Brunck's note is still placed first (as in the ed. of 1797) rather suggests the contrary. Dunbar, it will be noticed, records his dissent from Young.—I have to thank my colleague, the Rev. Prof. W. P. Dickson, for access to Dunbar's ed. of Dalzell,—now a somewhat rare book.

such rendering of Soph. Oed. T. 44 ὡς τοῖσιν ἐμπείρουσι καὶ τὰς ξυμφοράς | ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων. I have long thought that 'comparisons of counsels' was there meant and have compared Æschyl. Pers. 528 quoted above on 128, 9. (I am rejoiced to find that Prof. Kennedy and I have independently arrived at the same conclusion. See Journal of Philology, Vol. 1. pp. 311, 312.) καὶ seems thus to have more significance. Men of experience may receive suggestions from not only gods but from other men (εἴτ' ἀπ' ἀνδρὸς οἴσθ' αὖτις). Collations also of counsels are most effective. It is not improbable that Sophocles had in view the adage σύν τε δὴ ἐρχομένῳ καὶ τε πρὸ δ' τοῦ ἐνόησεν Hom. Iliad x. 224.'

It will be seen that Mr Shilleto agreed with Professor Kennedy in taking ξυμφοράς as = 'comparisons,' but differed from him (1) in taking ζώσας—as I do—to mean 'effective,' not 'in vogue' (an old schol. in L has ζώσας, ἀντὶ τοῦ ἐνεργεστέρως): (2) in taking the καὶ ('also') to imply 'independently of hints from the gods,' and not 'in addition to offering counsels.'

Mr Whitelaw, too, agrees with Dr Kennedy about ξυμφοράς, but not about ζώσας, which he takes to mean 'prospering.' 'Conference also of counsels prospers for men of experience more than others.' Remark that this version makes τὰς ξυμφοράς τῶν βουλευμάτων equivalent to τὸ ξυμφέρειν τὰ βουλεύματα. It is this act that prospers for them.

Dr Fennell now renders (*Trans. Camb. Phil. Soc.*, 1886, p. 72), 'since I see that with men of experience their *collections* of counsels (*i.e.* the counsels which they bring together) are also (as well as a φήμη θεοῦ) most of all living.' Thus ζώσας is virtually the epithet of the counsels, since τὰς ξ. τῶν β. is taken = τὰ ξυμφερόμενα βουλεύματα. By 'living,' Dr Fennell means 'effective.' He remarks, with justice, that his version 'embodies a less trite sentiment than that attributed to the poet by Professor Kennedy.'

One more interpretation of ξυμφοράς has lately been given by Sir George Young, in a note to his translation of the play. 'I see that, for men of experience, the *correspondences* of their counsels *actually exist*'; *i.e.*, 'the things that actually exist correspond with their counsels.' In other words, their counsels suit the conditions of the crisis. This sense must be derived from ξυμφέρεσθαι (to agree, concur), not from ξυμφέρειν (to bring together).

With regard, then, to the advocates of the new interpretation, it is a case of 'quot homines, tot sententiae.' Dr Kennedy, indeed, exactly agrees with John Young; but the rest differ in various points both from Dr Kennedy and from each other. The only point on which they are unanimous is that ξυμφοράς must mean something which it never means anywhere else. We may first consider this contention.

1. συμφορά is a word of very frequent occurrence, and yet in the extant literature of the classical age it is never found except in one of two senses,—(i) an occurrence; (ii) an unhappy occurrence,—a misfortune. That is, usage had restricted this very common noun to senses parallel with the intransitive συμφέρειν as meaning 'to happen' (Thuc. 6. 20 ξυνενέγκοι μὲν ταῦτα ὡς βουλόμεθα, *ita eveniant*). The limit

imposed by usage can be illustrated from Lucian. His *Lexiphanes* is a satire on a certain kind of affectation in language. There (§ 6) we have the phrase τὸ μὲν δὴ δείπνον ἦν ἀπὸ συμφορῶν, 'the repast was furnished from contributions.' The point is that the learned speaker has employed *συμφορά* in a sense which derivation warranted, but which sounded strangely, as parallel with the transitive *συμφέρειν*, 'to bring together'; the ordinary phrase would have been ἀπὸ συμβολῶν. To this argument Dr Kennedy replies: 'As to Lucian's jests (dating in the second century of our era), I decline to trouble myself with anything so irrelevant to the question.' The irrelevancy, we gather, depends, first, on the fact that Lucian is jesting, and secondly on the fact that he flourished about 160 A.D. Now, as to the jests, my point is precisely that Lucian did think this use of *συμφορά* a jest. He cannot have been jesting in the sense of pretending to think it ludicrous when he did not really think it so. And as to 160 A.D., that date surely did not preclude Lucian from treating many points of classical idiom with an authority which no modern can claim. Can no illustrations of classical Greek be derived from Athenaeus, Arrian, Pausanias, Galen, Hermogenes, or Oppian? But Dr Verrall has another way of dealing with Lucian's evidence. He assumes that Lucian's satire rested on the fact that some earlier writer had actually used *συμφορά* in the sense of 'contribution.' This view grants at least the singularity of such a sense, since, if there was nothing odd in it, there was no room for ridicule. But does such a view suit Lucian's drift here? His *Lexiphanes* is especially the man who employs words in a sense warranted by etymology but not warranted by usage. Thus, a few lines further on, *Lexiphanes* speaks of λάχανα τὰ τε ὑπόγεια καὶ τὰ ὑπερφυῆ, 'vegetables which grow under ground (i.e. roots) and above ground.' His use of ὑπερφυῆς has just as much, and as little, warrant as his use of *συμφορά*: viz., the etymological warrant. If, however, Greek literature had actually recognised *συμφορά* as 'contribution,' then the satire would have missed its peculiar point. *Lexiphanes* would merely be using a fine word where a simpler one would have served. And is it probable that any classical writer had opposed ὑπερφυῆς to ὑπόγειος? It remains to notice some passages of the dramatists in which Dr Verrall has suggested that *συμφορά* means neither 'occurrence' nor 'misfortune.' In each case his proposed version is added in brackets, while the ordinary version immediately follows the Greek.

(1) Aesch. *Eum.* 897 τῷ γὰρ σέβοντι συμφορὰς ὀρθώσομεν: 'we will prosper the fortunes of our worshippers.' ['We will prosper their *unions*,—making them and their living possessions fertile.] (2) *ib.* 1019 μετοικίαν δ' ἐμὴν | εὐσεβοῦντες οὐ τι μέμψεσθε συμφορὰς βίου: 'while ye revere us as dwellers among you, ye shall not complain of the fortunes of your lives.' ['Ye shall not complain of the union of our life,—i.e., of our united life.] (3) Soph. *El.* 1179 οἱμοι ταλαίνης ἄρα τῆσδε συμφορὰς: 'Woe is me, then, for this thy wretched plight.' ['For our unhappy *meeting*.'] (4) *ib.* 1230 ὀρώμεν, ὦ παῖ, κατὰ συμφοραῖσι μοι | γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἀπο: 'we see it, and for thy (happy) fortunes a tear of joy trickles from our eyes.' ['For thy *meeting* (with thy brother).'] (5) O. T. 452 ἐγγενὴς | φανήσεται Θηβαῖος, οὐδ' ἥσθησεται | τῇ ξυμφορᾷ, 'and shall not be glad of his fortune.' ['His *union* with the citizen-body.'] (6) [Eur.] *Rhes.* 980 ὦ παιδοποιοὶ ξυμφοραί, πόννοι βροτῶν: 'sorrows in the begetting of children, woes for men.' ['Child-producing *unions*.'] In these

six places, the unexampled sense of *συμφορά* is sought from *συμφέρεσθαι*. In the following, it is sought from the active sense of *συμφέρειν*. (7) *Eur. Med.* 552 πολλὰς ἐφέλκων *ξυμφοράς ἀμηχάνους*: 'cumbered with many perplexing troubles.' Jason means Medea and his children by her. ['Much troublesome luggage,'—lit., 'things carried along with me.'] (8) *ib.* 54 *χρηστοῖσι δούλοις ξυμφορά τὰ δεσποτῶν | κακῶς πίνοντα, καὶ φρενῶν ἀνθάπτεται*: 'to good slaves their masters' ill luck is a misfortune,' etc. ['Their masters' ill luck is a *burden which they share*,—lit. 'a thing borne jointly' by them.].—The shorter form of the saying in *Bacch.* 1029, *χρηστοῖσι δούλοις ξυμφορά τὰ δεσποτῶν*, may, as Dobree thought, be an interpolation; but in any case *ξυμφορά* can mean 'misfortune,' since *τὰ δεσποτῶν* is shown by the context to mean, 'their masters' troubles.'

In each of the above passages the ordinary sense of *συμφορά* is not only perfectly clear, but also perfectly appropriate and satisfactory. The attempt to invest it with an unexampled meaning is in every instance strained; in some of the instances it is extremely so. Is there a single one of those passages in which the unusual version would have occurred to a critic who was not in search of an argument by which to defend the strange version of *ξυμφοράς* as 'comparisons' in *O. T.* 44? But the process might be carried further. There is hardly any passage of Greek literature in which a novel sense for *ξυμφορά*, fairly suitable to the particular context, might not be devised, if we were free to draw upon all the senses both of *συμφέρειν* and of *συμφέρεσθαι*. And so at last we might prove that *συμφορά* never meant 'occurrence' or 'misfortune.'

2. Next, we will suppose that Sophocles intended to hazard an exceptional use of the noun, relying on the context to show that *ξυμφοράς* meant 'comparisons.' Convenience prescribes the general rule that, when a strange use of a word or phrase is risked in reliance on an explanatory context, this context should not follow at an interval, but should either precede or closely accompany the word or phrase which would otherwise be obscure. A rough illustration—the first that occurs to me—from our own language will serve to show what I mean. 'Many of the visitors were afterwards present at a collation, and did ample justice to the difference of hands in the mss.' If we heard that read aloud, we should be apt to suppose—down to the word 'to'—that 'collation' meant luncheon; and a certain degree of discomfort would attend the mental process of apprehending that it meant a comparison of documents. This inconvenience would not arise if the mention of the mss. preceded, or closely accompanied, the word 'collation.' Such an argument applies *a fortiori* to *συμφορά*, since the literary sense of the word 'collation' is at least thoroughly recognised, while *συμφορά* nowhere else occurs in the sense of 'comparison.' Consider now the two verses,

ὥς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφοράς  
ζώσας ὁρῶ μάλιστα τῶν βουλευμάτων.

When the first verse was spoken, would any hearer in the theatre doubt that *ξυμφοράς* bore its usual sense, or divine that it was to bear the unexampled sense of 'comparisons'? And the indispensable clue, *τῶν βουλευμάτων*, is postponed to the end of the next line. In the circumstances, it is hard to imagine any good writer arranging his words

thus; it is, to me, altogether inconceivable that a skilled writer for the stage should so arrange them. If Sophocles had intended to suggest *ξυμφέρειν βουλευματα*, he would at least have given *ξυμφορὰς βουλευμάτων*. In reply to this argument, Dr Kennedy merely says that no modern can tell; and that Sophocles has used many words, each of which occurs only once in his writings. But he has overlooked the distinction between a rare word, and a rare meaning for a common word. Suppose that the word *συμφορά* occurred only in *O. T.* 44; then his reply would at least be relevant. But the word is exceedingly common; and yet in the entire range of classical Greek literature this is the solitary place where any one has even suggested that it means 'comparison.' The argument from the order of words is not, therefore, one which can be answered by simply saying that it is an argument which no modern is qualified to use. It is an argument which a modern writer is here strictly entitled to use. When people hear a familiar word, they will take it in its usual sense, unless they are warned to the contrary. This, we may presume, was as true in 450 B.C. as it is to-day.

Now, turning from the phrase *τὰς ξυμφορὰς τῶν βουλευμάτων*, I wish to compare the received version with Dr Kennedy's in respect of two other points: (1) *ζώσας*: (2) the force of *καί*. Dr Kennedy maintains that his version is the only one which suits these words. I grant that his version suits them; but I submit that the received version suits them equally well. First, as to *ζώσας*. When Shakespeare says, 'the evil that men do lives after them,' he is using the verb 'to live' as Sophocles uses *ζῆν* here: *i.e.*, 'to live' means 'to be operative,' 'to have effect'; as, conversely, 'dead' can be used of what has ceased to be active. In two other passages of Sophocles (quoted in my note) the use of *ζῆν* is strictly similar. In *v.* 482 the oracles are *ζῶντα*, 'living'—not dead letters—because they remain operative against the criminal; a divine power is active in them, and will not suffer him to escape. In *Ant.* 457 the 'unwritten and unfailing laws of heaven' *live* (*ζῆ*), as having an eternal and ever-active validity, which no edict of man can extinguish or suspend. Here, the events which flow from the counsels of experienced men are said to 'live,' because they are effective for their purposes,—*ζώσας καὶ οὐκ ἀπολλυμένας*, as the old scholium in *L* has it; they do not 'come to nothing.' On *v.* 45 the Scholiast has *ζώσας· ἀντὶ τοῦ ἐνεργεστέρως*: *i.e.*, more 'operative' than are the counsels of the inexperienced. Dr Kennedy renders, 'comparisons of counsels are *in most lively use*.' This is quite legitimate; it is as possible to say, *τὸ ἔθος ζῆ*, the custom lives (*i.e.*, is in lively use), as to say, *οἱ νόμοι ζῶσιν*, the laws live (*i.e.*, are in active operation). But Dr Kennedy has not observed that, by adding the word '*lively*,' he has extended the figurative use of *ζῆν* to just those limits which I claim for it, and beyond the limits to which he himself seeks to restrict it when he says that, figuratively, it can mean only (1) 'to live *well*,' (2) 'to *survive*, to *remain alive*.' For if he rendered *ζώσας* in real conformity with his second proposed sense, he would have to say merely, 'I see that it is with men of experience that comparisons of counsels chiefly *survive*' (or 'remain in use'). That is to say, the words would imply that the consulting of other people

was an old-fashioned practice, the survival of which was chiefly due to the conservative instincts of experienced persons. Then as to the *καί*. Prof. Kennedy takes it to mean: 'counsellors of experience do also, most of any, consult other people.' I take it to mean: 'the men of experience are also, in most cases, the men whose counsels prove effectual.' To put it more shortly, *οἱ ἔμπειροι καὶ εὐβουλοί εἰσι μάλιστα*. It is, therefore, incorrect to say that the received version deprives *καί* of its point. It has just as much point in that version as in the new one.

Prof. Kennedy lays peculiar stress on a new canon which he has formulated, and which he calls 'the law of *ὥς*, *since*.' The gist of this law is to prove that *ὥς*, in *O. T.* 44, must necessarily refer to the clause *εἴτ' ἀπ' ἀνδρὸς οἰσθά πον* in 43, and cannot refer to the whole preceding sentence from *νῦν τ'* in 40 onwards. The law is stated thus:—*ὥς*, 'since,' as used by Sophocles, is invariably 'referred to words immediately going before it.' This statement lacks something in clearness. On my view also *ὥς* refers to 'words immediately going before it,'—only to a greater number of them. Nor is it easy to see how *ὥς* could do anything else. But what Prof. Kennedy evidently means to say is this:—When the sentence preceding *ὥς*, 'since,' consists of more than one clause, then Sophocles always refers *ὥς* to the last clause, and never to the whole sentence. I venture to hope that some readers will accompany me in an attempt to test this canon. Prof. Kennedy begins by referring to seven other passages in this play, which will not detain us long. Three of them are irrelevant, since the sentence preceding *ὥς* is of one clause only: 365 *OI. ὅσον γε χρήξεις. ὥς* etc.: 445 *OI. κομιζέτω δῆθ'. ὥς* etc.: 1050 *OI. σιγήναθ'. ὥς* etc. Two of them are really apposite for Dr Kennedy's purpose, viz. 47 and 54, in each of which *ὥς* refers to the nearest clause of the preceding sentence. Two are ambiguous, viz. 922, where *ὥς* may refer to the whole sentence, from 918 to 921, just as well as to 921 alone: and 56, where *ὥς* may refer to the whole of vv. 54 and 55, just as well as to v. 55 alone. The fact is, as might have been expected, that *ὥς* ('since'), when it follows a sentence of more than one clause, sometimes refers to the whole sentence, and sometimes to the last clause of that sentence.

Prof. Kennedy proceeds:—

'The other places to which I refer are: *O. C.* 562, 937, 1016, 1028, 1075, 1229, 1528, 1691; *Ant.* 66, 499, 624, 765, 1337; *Tr.* 385, 391, 453, 488, 592, 596, 599, 921, 1120; *Ai.* 39, 92, 131, 141, 789, 1314; *El.* 17, 21, 324, 369, 470, 633, 821, 1112, 1319, 1337, 1446, 1489; *Ph.* 46, 53, 117, 464, 807, 812, 847, 914, 1043, 1442, and a few in the fragments. I have examined all, and find the fact to be as I state it; and I must confess myself amazed that any scholar can look at this passage carefully without discerning that 44, 45 are in immediate dependence on *εἴτ' ἀπ' ἀνδρὸς οἰσθά πον*, even without the clinching proof supplied by this crowd of examples.'

The number of passages thus alleged as examples is 50. Prof. Kennedy claims them all as proving that *ὥς*, in v. 44, must refer to *εἴτ' ἀπ' ἀνδρὸς οἰσθά πον* in v. 43, and could not refer to the whole preceding sentence from v. 40 to v. 43. I have examined all these 50 passages, and I propose to give here the results of that examination.

I find that Dr Kennedy's 50 citations can be classified under the following heads.

I. Passages which are irrelevant to *O. T.* 40—44, owing to the form of the sentence. In each of these, *ὥς* refers to a short and compact sentence preceded by a full stop. There is no separable clause, like *εἰτ' ἀπ' ἀνδρὸς οἴσθ' αὖτις*, which could appropriate *ὥς* to itself, and so withdraw its significance from the whole sentence.

(1) *O. C.* 937 XO. ὁρᾷς τὸν ἥκει, ὥ ξέν'; *ὥς* etc. (2) *ib.* 1016 ΘΗ. ἄλ' ἰσθ' ὡς etc. (3) *ib.* 1028 κοῦκ ἄλλον ἔξεις εἰς τὸδ'; *ὥς* etc. (4) *ib.* 1074 ἔρδουσ' ἢ μέλλουσιν; *ὥς* etc. (5) *ib.* 1689—1691 κατὰ με φόνιος 'Αἰδᾶς ἔλοι | πατρὶ ξυνθανεῖν γεραίῳ | τάλαιναν' *ὥς* etc. Similar are (6) *Ant.* 65 f. (7) *ib.* 499. (8) *ib.* 1337. (9) *Tr.* 385. (10) *ib.* 391. (11) *ib.* 453. (12) *ib.* 592. (13) *ib.* 596. (14) *ib.* 598. (15) *ib.* 920 f. (16) *ib.* 1120. (17) *Ai.* 1313. (18) *El.* 15—17. (19) *ib.* 20 f. (20) *ib.* 324. (21) *ib.* 369. (22) *ib.* 470. (23) *ib.* 820. (24) *ib.* 1318. (25) *ib.* 1337. (26) *ib.* 1445 f. (27) *Ph.* 464. (28) *ib.* 807. (29) *ib.* 844—847. (30) *ib.* 914. (31) *ib.* 1440.

II. Passages which are irrelevant because in them *ὥς* does not mean 'since,' but either (a) 'that,' (b) 'how,' (c) 'how!' (exclamatory), (d) 'in order that,' or (e) 'even as.'

a. (32) *O. C.* 562 δς οἶδα καὶ τὸς ὥς ἐπαυθῆναι ξένος. (33) *Ai.* 39 ΑΘ. ὥς ἔστιν ἀνδρὸς τοῦδε τὰργα ταῦτά σοι. (34) *Ph.* 117 ΟΔ. ὥς τοῦτ' ἔρξας δύο φέρεי δωρήματα. (35) *ib.* 812 ΝΕ. ὥς οὐ θέμις γ' ἐμοῦσσι σοῦ μολεῖν ἀτερ. b. (36) *Ai.* 789 τοῦδ' εἰσάκουε τάνδρὸς, ὥς ἔκει φέρων etc. c. (37) *ib.* 92 ὥ χαῖρ' Ἀθάνα, χαίρεε διογενὲς τέκνον, | ὥς εὖ παρέσθης. (38) *El.* 1112 ΗΑ. τί δ' ἔστιν, ὥ ξέν'; ὥς μ' ὑπέρχεται φόβος. d. (39) *Ant.* 765 ('I will go') ὥς τοῖς θέλουσι τῶν φίλων μαλιν συνών. e. (40) *Ai.* 141 (following a full stop) ὥς καὶ τῆς νῦν φθιμένης νυκτὸς etc.

Thus, of 50 passages cited by Dr Kennedy from plays of Sophocles other than the *Oed. Tyr.*, 40 are wholly irrelevant. Of the remaining 10, one is a wrong reference, viz. *Ant.* 624. If *Ant.* 643 (ὥς...ἀνταμύνωνται) is meant, that comes under II. (d) above, and raises the list of 40 to 41. The other 9 illustrate the fact which I stated above; viz., that when *ὥς*, meaning 'since,' follows a sentence of more than one clause, it sometimes refers to the whole sentence, and sometimes specially to the last clause of that sentence. Dr Kennedy maintains that it must always refer to the last clause (as to *εἰτ' ἀπ' ἀνδρὸς οἴσθ' αὖτις* here). Among the 9 passages which now remain to be considered, it will be found that there are only three such instances:—

(1) *Ph.* 45—47 τὸν οὖν παρόντα πέμψον εἰς κατασκοπήν, | μὴ καὶ λάθῃ με προσπεσὼν ὥς μᾶλλον ἂν | ἔλοιτό μ' ἢ τοὺς πάντας Ἀργείους λαβεῖν. Here *ὥς* refers to *μὴ καὶ λάθῃ* etc.

(2) *ib.* 50—53 Ἀχιλλέως παῖ, δεῖ σ' ἐφ' οἷς ἐλήλυθας | γενναῖον εἶναι, μὴ μόνον τῷ σώματι, | ἀλλ' ἢν τι καὶ νῦν ὦν πρὶν οὐκ ἀκήκοας | κλύης, ὑπουργεῖν, ὥς ὑπὲρ τῆς πάρεϊ. Here the last three words, though they enforce the whole precept, are more particularly a comment on *ὑπουργεῖν*.

(3) *El.* 632 f. ἐῷ, κελεύω, θύε' μηδ' ἐπαιτιῷ | τοῦμιν στόμ', ὥς οὐκ ἂν πέρα λέξαιμ' ἔτι. This is the usual punctuation. But we might also place a comma at *θύε*, and a colon at *στόμ'*, when the passage would be more evidently a case of *ὥς* referring to the last clause of a sentence.

In the following passages, on the other hand, *ὥς* refers to the whole preceding sentence; as I hold that, in *O. T.* 44, *ὥς* refers to the whole sentence from v. 40 onwards:—

(1) *Tr.* 484—489 ἐπεὶ γε μὲν δὴ πάντ' ἐπίστασαι λόγον, | κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν | καὶ στέργε τὴν γυναῖκα καὶ βούλου λόγους | οὐς εἶπας ἐς τήνδ' ἐμπεδῶς

εἰρηκέναι· | ὥς τ' ἄλλ' ἐκεῖνος πάντ' ἀριστεύων χερσὶν | τοῦ πῆσδ' ἔρωτος εἰς ἅπανθ' ἦσσαν ἔφν. Here, ὥς does not refer to the last clause, καὶ βούλου λόγους etc., but to the whole sentence from v. 484 to 487.

(2) *Ph.* 1040—1044. ὥς in 1443 refers to the whole prayer for vengeance, and not merely to the clause εἰ τι καὶ μ' οἰκτίρει in 1042.

(3) *O. C.* 1526—1530. ὥς in 1528 refers to the whole sentence from 1526.

(4) *At.* 127—133. ὥς in 131 refers to the whole sentence from 127.

(5) *O. C.* 1225—1230. ὥς in 1229 refers to the whole sentence from μὴ φῦναι in 1225.

(6) *EL.* 1487—1490. ὥς in 1489 refers to the whole sentence, and not merely to the clause καὶ κτανὼν πρόθεσ etc.

We have now examined Prof. Kennedy's 50 passages, with this result:—40 are irrelevant: 3 make for his view: 6 make for mine: and 1 (*Ant.* 924) is either irrelevant (being for *Ant.* 643) or undiscoverable. It seems, then, permissible to say that the new 'law of ὥς' is as devoid of ground in the actual usage of Sophocles as it is contrary to what we might have reasonably expected.

The questions of language raised by the different interpretations have now been considered. With regard to the general spirit and tone of the speech in which the disputed passage occurs, they appear decidedly favourable to the old interpretation, and decidedly adverse to the new. The Priest of Zeus salutes Oedipus, not, indeed, as a god, but as unique and supreme among mortals. It was by the direct inspiration of a god (*προσθήκη* θεοῦ, v. 38), not by any help from man, that Oedipus was believed to have solved the riddle of the Sphinx. His success on that occasion is the ground assigned for believing that he will succeed now. But, according to the new interpretation, the passage expressing this belief winds up with a remark to the effect that 'men of experience are just those who are most ready to consult other people.' In this context, such a remark is both illogical and unpoetical. It is illogical, because the thought is that, as formerly he found a remedy when Theban advice could not aid him (ὕψ' ἡμῶν οὐδὲν ἐξειδὼς πλέον), so he may find a remedy now, though the Thebans have no counsels to offer him. It is unpoetical, because Oedipus, who has just been exalted far above all other men,—to a rank which is only not divine,—is suddenly lowered to the ordinary level of shrewd humanity.

In concluding this Note, I may briefly recapitulate the points which it has sought to establish. The old interpretation of verses 44 and 45, —that which has come down, presumably, from the Alexandrian age, and which modern scholars have been all but unanimous in upholding,—suits the general context, employs *ξυμφορά* in its ordinary sense, and gives a legitimate meaning both to *ζώσας* and to *καί*. The new interpretation gives *ξυμφορά* a meaning which the word, though extremely common, never once bears in the classical literature. Etymology, indeed, warrants that meaning; but, as Lucian shows by the example of this very word *ξυμφορά*, it was possible to observe etymology and yet to commit a ludicrous offence against usage. Further, if Sophocles had desired to use *ξυμφορά* in an unexampled sense, it is improbable that he would have chosen to arrange his words in such an order as to aggravate the obscurity. The contention that ὥς must refer to the last clause of v.

43, rather than to the whole sentence, is groundless. Lastly, the general sense obtained by the new interpretation is not in good harmony either with the argument or with the spirit of the context.

It is among the advantages and the pleasures of classical study that it gives scope for such discussions as this passage has evoked. I have endeavoured to weigh carefully what can be said on both sides, and to give the result,—as it appears to me. If any one prefers a different view, *κείνός τ' ἐκεῖνα στεργέτω, καὶ γὰρ τάδε*.

198 f.

τελεῖν γάρ, εἴ τι νύξ ἀφῆ,  
τοῦτ' ἐπ' ἡμᾶρ ἔρχεται.

Before adopting *τελεῖν*, I had weighed the various interpretations of *τέλει*, and had for some time been disposed to acquiesce in Elmsley's as the least strained. He renders '*omnino*,' '*absolute*,' comparing Eur. *Bacch.* 859 ff. *γνώσεται δὲ τὸν Διὸς | Διόνυσον ὃς πέφυκεν ἐν τέλει θεὸς | δεινότατος, ἀνθρώποισι δ' ἡπιώτατος*. On Elmsley's view, *ἐν τέλει* there means *omnino*, 'in fulness'; and here the sense would be 'in fulness—if night spare aught—day attacks this': *i.e.* so as to make the tale of havoc full. Yet I think with Professor Tyrrell that in *Bacch.* 860 *ἐν τέλει* could not bear the sense which Elmsley gave to it. I should prefer there to render it, as Dr Sandys did, 'in the end'—*i.e.*, when his wrath has been aroused. I now believe, however, that Munro's brilliant emendation in that place is right,—ὃς πέφυκεν ἐν ἀτελεί θεὸς | δεινότατος: 'who is a god most terrible towards the uninitiated' (*Fourn. Philol.* Vol. xi. p. 280). If, then, *τέλει* is to mean 'in fulness' here, it must dispense with even such support as might have been derived from the passage in the *Bacchae*. And, at the best, the sense obtained by such a version is hardly satisfactory. Still less would it be so, were *τέλει* joined with *ἀφῆ*, as = 'spare anything at all': *εἴ τι τέλει ἀφῆ* could not possibly mean *εἰ οἷον ἀφῆ*. Nor could *τέλει* go with *ἀφῆ* as = 'remit anything in regard to completeness': nor again, as Hermann proposed, 'remit anything to the completion'—*i.e.* fail to complete.

Others have rendered—'if night at its close spare anything.' The objections to this are,—(i) the weakness of the sense: (ii) the *simple* dative in this meaning: for 'at the end' is *ἐπὶ τῷ τέλει* (Plat. *Polit.* 268 D), or *πρὸς τέλει* (Legg. 768 C). The Scholiast who explains *τέλει* as *ἐπὶ τῷ ἑαυτῆς τέλει* begs the question by his addition of *ἐπὶ τῷ*. Of proposed emendations, the obvious *τελεῖν*—which Hermann merely suggested, himself preferring the bolder cure mentioned below—is at once the simplest and the best. Dindorf spoils it (in my judgment) by taking it with *ἀφῆ* instead of *ἐπέρχεται*:—'Fortasse igitur scribendum, *τελεῖν γάρ εἴ (vel ἥ) τι νύξ ἀφῆ, i.e. nox si (vel ubi) quid malorum perficiendum reliquerit, id dies aggreditur et perficit*.'

Among other conjectures are: (1) Kayser, *τελεῖ γάρ· εἴ τι κ.τ.λ.* 'for Ares will finish his work.' (2) Hermann, *μέλλει γάρ· εἴ τι νύξ δ' ἀφῆ κ.τ.λ.*: 'Cunctatur enim (sc. Mars): si quid nox autem dimiserit, id invadit dies': *μέλλει*, 'delays,' meaning, I suppose, 'tarries too long among us.' (3) Arndt would change *τέλει* into *ἀεὶ*, and in the 5th ed.

of Schneidewin (revised by Nauck) this is approved, τέλει being pronounced 'clearly wrong.'

219 ff. ἀγὼ ξένος μὲν τοῦ λόγου τοῦδ' ἐξερῶ,  
ξένος δὲ τοῦ πραχθέντος· οὐ γὰρ ἂν μακρὰν  
ἔχνεον αὐτός, μὴ οὐκ ἔχων τι σύμβολον.

Professor Kennedy understands οὐ γάρ κ.τ.λ. as referring to a suppressed clause. 'On my having been a foreigner at the time of the deed, I lay no stress; for had I been no foreigner, but one of the citizens, I myself, whatever my native shrewdness, as in guessing the riddle of the Sphinx, should not have traced the matter far, seeing that I had not (μὴ οὐκ ἔχων) any token (*i.e.* any clue to guide me).'

The difficulties which I feel in regard to the above interpretation are these. (a) I do not see how the hearer could be expected to supply mentally such a suppressed clause as 'That, however, matters not; for even if I had been a citizen'... (b) The σύμβολον lacking to Oed. is some way of obtaining such a clue. We should not expect him, then, to say that, even if he had been a citizen of Thebes at the time, he could not have made much progress in the investigation, because he would have had no clue.

According to Professor Campbell, the suppressed clause is εἰ ἔχνεον, and the sense is: 'I have remained a stranger to the matter, for, if I *had* undertaken an inquiry, I could not have followed it far, since I had no clue to guide me.' He offers this excuse for having hitherto neglected what he now feels to be an imperative duty.' But Sophocles assumes that Oed. has just heard, *for the first time*, of the mysterious murder (105—129). On hearing of it, Oed. straightway asked why the Thebans themselves had not at the time made a search (128). Here, then, we cannot understand him to speak as if he had all along shared the knowledge of the Thebans, or as if he were apologising for having neglected to act upon it sooner.

Mr Blaydes understands: 'For (were it otherwise, had I not been thus ignorant), I should not have had to investigate it (αὐτὸ, the foul deed) far, without finding (quin haberem) some clue.' To this the objections are that (1) μὴ οὐκ ἔχων='unless I had,' and could not mean 'without finding': (2) the remark would be suitable only if Oed. had already for some time been engaged in a fruitless search, whereas he is only about to commence it.

Schneidewin formerly conjectured ἦ [for οὐ] γὰρ ἂν μακρὰν | ἔχνεον αὐτός, οὐκ [for μὴ οὐκ] ἔχων τι σύμβολον: 'for [if I had *not* appealed to you] I should have searched long indeed by myself, seeing that I have no clue.' In the 5th ed., revised by Nauck, οὐ is wisely replaced instead of ἦ (though οὐκ for μὴ οὐκ is kept), and the sense is given substantially as I give it.

Much of the difficulty which this passage has caused seems attributable (1) to a prevalent impression that οὐ γὰρ...ἂν in such a sentence always means, 'for *else*,' etc.: (2) to want of clearness regarding μὴ οὐ.

Now, as to (1), it depends on the context in each case whether οὐ γὰρ ἂν means, 'for *else*,' etc. When it has that force, it has it because there is a *suppressed protasis*. Such is the case in v. 82 ἀλλ' εἰκάσαι μὲν ἡδύς· οὐ γὰρ ἂν...εἶρπε: *i.e.* εἰ μὴ ἡδύς ἦν. Such is also the case in 318 διώλεσ'· οὐ γὰρ ἂν δευρ' ἰκόμην: *i.e.* εἰ μὴ διώλεσα. But when the protasis is *not* suppressed, then, of course, there is no such ellipse as our word 'else' implies. Thus Xen. *Anab.* 7. 7. 11 καὶ νῦν ἄπειμι· οὐδὲ γὰρ ἂν Μηδοκός με ὁ βασιλεὺς ἐπαινοίη, εἰ ἐξελαύνοιμι τοὺς εὐεργέτας: 'and now I will go away; for Medocus the king would not commend me, *if I should drive out our benefactors*.' Had the protasis εἰ ἐξελαύνοιμι τοὺς εὐεργ. been suppressed, then οὐδὲ γὰρ ἂν...ἐπαινοίη must have been rendered, 'for *else* he would not commend me': but, since it is given, we do not need 'else.' So Dem. or. 18 § 228 ὡμολόγηκε νῦν γ' ἡμᾶς ὑπάρχειν ἐγνωσμένους ἐμὲ μὲν λέγειν ὑπὲρ τῆς πατρίδος, αὐτὸν δ' ὑπὲρ Φιλίππου. οὐ γὰρ ἂν μεταπίθην ὑμᾶς ἐζήτει, μὴ τοιαύτης οὕσης τῆς ὑπαρχούσης ὑπολήψεως περὶ ἑκατέρου: 'he has admitted that, as matters stand, we are already pronounced to be speaking, I, in our country's cause, and he, in Philip's; *for* he would not have been seeking to bring you over to his view, *were not such the existing impression with regard to each*.' Here, μὴ τοιαύτης οὕσης represents the protasis, εἰ μὴ τοιαύτη ἦν, exactly as here in *O. T.* 221 μὴ οὐκ ἔχων represents the protasis εἰ μὴ εἶχον: and we do not insert 'else' after 'for.'

(2) As regards μὴ οὐ with the participle, the general principle may, I think, be stated thus. Every sense possible for (*e.g.*) μὴ ποιῶν is possible for μὴ οὐ ποιῶν when the principal verb of the sentence is negative. Take the sentence ῥάδιον ἡμῖν ζῆν μὴ πονοῦσι. The participial clause here could represent, according to the sense intended, any one of four things, *viz.* (1) εἰ μὴ πονοῦμεν, 'if,—as is the fact,—we are not labouring': (2) ἐὰν μὴ πονῶμεν, 'whenever we do not labour,' *or*, 'if we shall not labour': (3) εἰ μὴ πονοῖμεν, 'if we should not labour': (4) εἰ μὴ ἐπονοῦμεν, 'if we had not (then) been labouring, (as in fact we then were,)' *or*, 'if we were not (now) labouring, (as in fact we now are).' So in the negative sentence, οὐ ῥάδιον ἡμῖν ζῆν μὴ οὐ πονοῦσι, the participial clause can equally represent any one of the same four things.

But from the very fact that μὴ οὐ can stand only in a *negative* sentence it follows that a participial clause with μὴ οὐ will, in practice, most often express an *exception* to a negative statement. This must not, however, make us forget that μὴ οὐ with the participle is still equivalent to the protasis of a conditional sentence. Thus:—

Her. 6. 9 πυθόμενοι τὸ πλῆθος τῶν Ἰάδων νεῶν καταρρώδησαν μὴ οὐ δυνατοὶ γένωνται ὑπερβαλέσθαι, καὶ οὕτω οὔτε τὴν Μίλητον οἰοί τε ἔωσι ἐξελεῖν μὴ οὐκ ἐόντες ναυκράτορες κ.τ.λ.: where μὴ οὐκ ἐόντες = εἰ μὴ εἰσι, (or ἦν μὴ ἔωσι,) the negative condition. Her. 6. 106 εἰνάτη δὲ οὐκ ἐξελεύσεσθαι ἔφασαν μὴ οὐ πλήρεος ἐόντος τοῦ κύκλου, *i.e.* εἰ μὴ πλήρης ἐστὶν ὁ κύκλος, 'if (as is the case) the moon is not full' (they are speaking on the *εἰνάτη* itself). Plat. *Lysis* 212 D οὐκ ἄρα ἐστὶ φίλον τῷ φιλοῦντι μὴ οὐκ ἀντιφιλοῦν, *i.e.* ἐὰν μὴ ἀντιφίλῃ, unless it love in return. Soph. *O. C.* 359 ἥκει γὰρ οὐ κενή γε, τοῦτ' ἐγὼ σαφῶς | ἔξοιδα, μὴ οὐχὶ δεῖμ' ἐμοὶ φέρουσά τι: 'thou hast not come empty-handed,

*without bringing,* etc.: where the participial clause, epexegetic of *κενή*, implies *εἰ μὴ ἔφερες*, (*οὐκ ἂν ἦκες*,)—‘hadst thou not been bringing (as thou *art* bringing), thou wouldst not have come.’

In all the above passages, it is the present participle which stands after *μὴ οὐ*, as it is also in *O. T.* 13, 221. Now compare (1) *Dem.* or. 18 § 34 *μὴ κατηγορήσαντος Αἰσχίνου* (= *εἰ μὴ κατηγορήσεν Αἰσχίνης*) *μηδὲν ἔξω τῆς γραφῆς οὐδ’ ἂν ἐγὼ λόγον οὐδένα ἐποιοῦμην ἕτερον.* (2) or. 19 § 123 *οὐ γὰρ ἐνῆν μὴ παρακρουσθέντων ὑμῶν* (= *εἰ μὴ παρεκρούσθητε ὑμεῖς*) *μεῖναι Φιλίππῳ.* Here, though the sentences are negative, we have *μή*, not *μὴ οὐ*, with the *aorist* partic., representing the protasis. In (1) the order of clauses affects the question, but not in (2). Owing to the comparative rarity of *μὴ οὐ* with the participle, generalisation appears unsafe; but it looks as if prevalent usage had accustomed the Greek ear to *μὴ οὐ* with partic. chiefly in sentences where the protasis so represented would have been formed with (1) imperf. indic., or (2) pres. subjunct., or (3) pres. optat. In conditional sentences with the *aor.* indicative, even where the negative form admitted *μὴ οὐ*, there may have been a preference for *μή*. The instances cited seem at least to warrant the supposition that, in such a sentence as *οὐκ ἂν ἀπέθανεν εἰ μὴ ἔπρεσε*, Demosthenes should have chosen *μή* (rather than *μὴ οὐ*) *πεσών* as the participial substitute for the protasis.

227 f.

κεῖ μὲν φοβεῖται, τοῦτί κλημ’ ὑπεξελών  
αὐτὸς καθ’ αὐτοῦ.

With this, the common reading, it is necessary to suppose some ellipse. I believe *ὑπεξελών* and *αὐτὸς* to be indefensible. If they were to be retained, I should then, as the least of evils, translate thus:—‘And if he is afraid,—when (by speaking) he will have removed the danger of the charge from his own path,—[*let him not fear*].’ Such an ellipse—though, to my mind, almost impossibly harsh—would at least be mitigated by the following *πίσεται γὰρ ἄλλο μὲν | ἀστεργές οὐδέν*, which we might regard as an irregular substitute for an apodosis in the sense of *μὴ φοβείσθω, γὰρ* being virtually equivalent to ‘I tell him.’

Among the interpretations of the received text which have been proposed, the following claim notice.

1. Professor Kennedy renders (the italics are his): ‘and if he fears and hides away the charge | against himself, *let him speak out*.’ Here *ὑπεξελών*=‘having suppressed,’ and *μὴ σιωπάτω* is mentally supplied from v. 231 (three verses further on).

2. Professor Campbell gives the preference to the following version (while noticing two others):—‘And let the man himself, if he be touched with fear, inform against himself, by taking the guilt away with him’: *i.e.* *ὑπεξελών*=‘having withdrawn,’ and ‘the words *καθ’ αὐτοῦ* are to be construed *κατὰ σύνεσιν* with v. 226, *sc.* *ποιεῖτω τάδε*, self-banishment being in this case equivalent to self-impeachment.’ This is tantamount (if I understand rightly) to supplying *σημαινέτω* from *σημαίνειν* in 226.

3. Schneidewin: ‘And if he is afraid, *because he will have revealed* (*ὑπεξελών*) a charge against himself,—*let him not fear*’ (*sc.* *μὴ φοβείσθω*). So Linwood, only supplying *σημαινέτω*.

4. Elmsley: 'And if he is afraid, (still let him denounce himself, *sc.* σημαίνετω,) thus extenuating the guilt (by confession),'—*crimen confitendo diluens*. To say nothing of the sense given to ὑπεξελών, the *aorist* part. seems strange on this view.

5. Matthiae regards the construction as an irregular form of what might have been more simply put thus: κεί μὲν φοβείται, τὸ ἐπὶ κλημᾷ αὐτὸς καθ' αὐτοῦ ὑπεξελών (ἀπελθέτω ἐκ τῆς γῆς)· πείσεται γὰρ οὐδὲν ἄλλο ἄστεργός: 'If he is afraid, (let him leave the country,) thus *taking away* the charge against himself.' He explains ὑπεξελών by '*subripiens*,' *i.e.* *subterfugiens*, *declinans*, 'evading the danger of being accused.' Neither this nor the ellipse of ἀπελθέτω seems possible. Wunder nearly agrees with Matthiae.

6. Hermann (3rd ed.) translates v. 227 'Si metuit, subterfugiens accusationem sui ipsius,' and supposes the apodosis to be γῆς ἄπειν αἰσθάνεσθαι, —μὲν and δὲ having been added because the clause πείσεται γὰρ has been put first. Thus he agrees with Matthiae as to ὑπεξελών, but takes it with φοβείται, not with a supposed ἀπελθέτω.

7. Dindorf also takes Matthiae's view of ὑπεξελών, but wishes (ed. 1860) for ὑπεξέλοι in an imperative sense: 'crimen subterfugiat': 'let him evade the charge against himself' (by going into exile).

Under one or another of the above interpretations those given by most other commentators may be ranged.

Among emendations, the palm for ingenuity seems due to Hartung's κεί μὲν φοβείται, τοῦ ἐπὶ κλημᾷ ἐπεξίτω | αὐτὸς καθ' αὐτοῦ: 'and if he is afraid, still let him *prosecute* the charge against himself.' This is, however, more brilliant than probable.

Mr Blaydes in his note proposes to read κεί μὲν φοβείται τοῦ ἐπὶ κλημᾷ ὑπεξελεῖν (*to draw forth* from the recesses of his own mind), and supplies, 'let him feel assured.' For this view of ὑπεξελεῖν, *cp.* above, no. 3. In his text, however, he gives (on his own conjecture) καὶ μὴ φοβείσθω τοῦ ἐπὶ κλημᾷ ὑπεξελεῖν | αὐτὸς καθ' αὐτοῦ.

246 ff. *The proposed transposition of verses 246—251, κατεύχομαι... ἡρασάμην.*

Otto Ribbeck suggested that these six verses should stand immediately after 272 (ἐχθίοι). He thought that their displacement in the mss. arose from a confusion between ὑμῖν δὲ in 252 and the same words in 273. He argued that 251, παθεῖν ἅπερ τοῖσδ' ἄρτίως ἡρασάμην, has no meaning unless it follows 269—274, καὶ ταῦτα τοῖς μὴ δρώσι *κ.τ.λ.* Many recent editors adopt the transposition. Against it, and in favour of the mss., I would submit these considerations. (1) The transposition destroys the natural order of topics. The denunciation of a curse on the *murderer* must stand in the fore-front of the speech, whereas the transposition subjoins it, as a kind of after-thought, to the curse on those who disobey the edict. It thus loses its proper emphasis. (2) The transposition enforces an awkward separation between ταῦτα τοῖς μὴ δρώσιν (269) and τοῖς ἄλλοις (273). The latter depends for its clearness on juxtaposition with the former: but six verses are now inserted between them. (3) In 251 Ribbeck's objection would fail if we

had τῶδ' instead of τοῖσδ': but τοῖσδ' is used to include the hypothesis of *several* murderers (247, cp. 122).

305. εἰ καὶ and καὶ εἰ.—(1) εἰ καὶ, in its normal usage, = 'granting that...', where the speaker admits that a condition *exists*, but denies that it is an obstacle: above, 302: 408, εἰ καὶ τυραννείς: *El.* 547, εἰ καὶ σῆς δίχα γνώμης λέγω.

(2) In our passage (as in *Ai.* 1127, *Tr.* 71), the καὶ has a slightly stronger sense,—'if *indeed*—though I should be surprised to hear it.'

(3) Both these uses differ from that in which εἰ καὶ has the sense which properly belongs to καὶ εἰ, 'even supposing that...', where the speaker refrains from granting the existence of the alleged condition: *Tr.* 1218 εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεται, 'even if the favour is a very large one, it shall be granted.'

For the regular distinction between εἰ καὶ and καὶ εἰ, see *Il.* 4. 347 καὶ εἰ δέκα πύργοι Ἀχαιῶν | ὑμείων προπάροιθε μαχοίατο, compared with *Il.* 5. 410 Τυδεΐδης, εἰ καὶ μάλα καρτερός ἐστιν.

The normal use of καὶ εἰ occurs below, 669, 1077: *O. C.* 306 κεῖ βραδὺς | εὐδαι: *Ant.* 234 κεῖ τὸ μηδὲν ἐξερῶ: 461 κεῖ μὴ σὺ προῦκήρυξας: *El.* 617 κεῖ μὴ δοκῶ σοι.

Conversely, we have καὶ εἰ for εἰ καὶ in *Ai.* 536, 692, 962: *O. C.* 661: below, 986, 1516.

(4) All the foregoing uses, in which εἰ καὶ forms a single expression, must be distinguished from those cases in which καὶ belongs closely to the following word, as 283 εἰ καὶ τρίτ' ἐστί: *Ant.* 90 εἰ καὶ δυνήσκει γ'.

Similarly, for καὶ εἰ, distinguish those cases in which καὶ = 'and': *O. C.* 1323 ἐγὼ δὲ σός, κεῖ μὴ σός, ἀλλὰ τοῦ κακοῦ | πότμου φυτευθεῖς.

328 f.

οὐ μὴ ποτε

τάμ' ὥς ἂν εἶπω μὴ τὰ σ' ἐκφήνω κακά.

Prof. Kennedy takes the passage thus:—ἐγὼ δ' οὐ μὴποτε εἶπω τάμ', *I will never speak my things, ὥς ἂν (εἶπω), however I may call them* (whatever they may deserve to be called), *μὴ τὰ σ' ἐκφήνω κακά, lest I disclose your things as evil.* Or, as he renders it in verse, 'but mine I ne'er will speak, | however named, lest I display thine—evil.' For ὥς ἂν as = 'in whatever way,' he compares *Il.* 2. 139 ὥς ἂν ἐγὼν εἶπω, *πειθόμεθα πάντες: Soph. Ai.* 1369 ὥς ἂν ποιήσης, *πανταχοῦ χρηστός γ' ἔσει: Dem. or.* 18. 292 [§ 192] τὸ...πέρας, ὥς ἂν ὁ δαίμων βουλευθῇ, *πάντων γίγνεται:* and adds: 'We might place commas before and after ὥς ἂν, to indicate the quasi-adverbial character which it acquires by the ellipse [of εἶπω], in reality not more abnormal than that of ἡδοιο in 900 [937], *ἡδοιο μὲν, πῶς δ' οὐκ ἂν;*' (*Oed. Tyr.*, pp. 76 f.).

As Prof. Kennedy has well said elsewhere (*Stud. Soph.* p. 62), if any emendation were to be admitted, the simplest would be εἶπων for εἶπω (a change which Hermann also once suggested), with a comma after τάμ'. ἐγὼ δ' οὐ μὴποτε (εἶπω) τάμ', ὥς ἂν εἶπων (*by telling them*) μὴ...ἐκφήνω. But with him (though our interpretations differ) I believe that the words are sound as they stand.

Hardly any passage, however, in Sophocles has given rise to so large a number of conjectures. Most of these have been directed to the same general object—some such alteration of the words τὰμ' ὡς ἂν εἶπω as shall make it easier to take the *second* μὴ with ἐκφώνω. The following may be mentioned: (1) Wolff, τὰμ' ὅψαν' εἶπω, 'my visions,'—ὅψανον having that sense in Aesch. *Cho.* 534. (2) Hartung, τὰ θέσφατ' εἶπω. (3) C. F. Hermann, τὰ μάσσον' εἶπω. (4) Campbell, εἶπω τὰδ', ὡς ἂν μὴ τὰ σ' ἐκφώνω κακά. (5) Nauck, approved by Bonitz, ἄνωγας εἶπω. (6) Campe, *Quaest. Soph.* 1. 18, ἄγνωσ ἀνείπω. (7) Arndt, τὰλλον ἀνείπω. (8) Seyffert, Weismann, Ritter, τὰμ' ὡς ἀνείπω. (9) Wecklein, τὰμ' ὧδ' ἀνείπω. (10) Pappageorgius, τὰμ' ἐς σ' ἀνείπω. See his *Beiträge zur Erklärung und Kritik des Sophokles*, p. 22, Iena, 1883.

361. *The forms γνωτός and γνωστός.*—γνωτός is regularly formed from the verbal stem γνω with the suffix το: cp. Skt. *gñât-t-as*, Lat. *notus*. In the form γνωστός, the origin of the σ is obscure: Curtius remarks that we might suppose a stem γνωσ expanded from γνω, but also a present \*γνωγω, which might be compared with O. H. G. *knâu*. In the case of καυστός (Eur.), κλαυστός (Soph.), the σ is explained by καϜγω (καίω), κλαϜγω (κλαίω). The existing data do not warrant us in assigning the forms with or without σ to certain periods with such rigour as Elmsley's, for example, when he regarded εὔγνωτος as the only correct Attic form. ἄγνωστος occurs in *Odyssey*, Thucydides, Plato (who has also γνωστός); in Pindar *Isthm.* 3. 48 ἄγνωστοι is doubtful; Mommsen gives ἄγνωτοι, and so Fennell, who remarks *ad loc.* that in *Ol.* 6. 67 for ἄγνωτον (as against ἄγνωστον) Mommsen has the support of two good MSS. We have ἄγνωτος in Sophocles and Aristophanes; εὔγνωστος in Sophocles, Euripides, Lysias, etc.

With regard to the meaning of these verbals, it has been held that, where such forms as γνωτός and γνωστός existed side by side, Attic writers appropriated the *potential* sense to the *sigmatic* form, distinguishing γνωστός, as 'what *can* be known,' from γνωτός, 'what *is* known.' Nothing in the sigmatic form itself could warrant such a distinction. However the σ be explained, γνωστός, no less than γνωτός, must have primarily meant simply 'known,' as καυστός 'burnt' and κλαυστός 'wept.' And we find ἀκλαυστος as = 'unwept' (not, 'what cannot be wept for'), πολύκλαυστος as = 'much-wept' (not, 'worthy of many tears'). When the modal idea of 'may' or 'can' attached itself to these verbals, it was merely by the same process as that which in Latin brought *invictus*, 'unconquered,' to the sense of 'unconquerable.' Yet I would suggest, on the other hand, that the special attribution of a potential sense to the sigmatic forms may have thus much ground. When two forms, such as γνωτός and γνωστός, were both current, regular analogies would quicken the sense that γνωτός had a participial nature, while γνωστός, in which the σ obscured the analogy, would be felt more as an ordinary adjective, and would therefore be used with less strict regard to the primary participial force. Thus it might be ordinarily *preferred* to γνωτός, when 'knowable' was to be expressed. At the same time, it would always remain an available synonym for γνωτός

as = 'known.' And we have seen in the commentary that Sophocles is said to have used *γνωστός*, as well as *γνωτός*, in the sense of 'well-known.'

478. *The reading of the first hand in the Laurentian MS., πετραῖος ὁ ταῦρος.*—This reading raises one of those points which cannot be lightly or summarily decided by any one who knows the rapid transitions and the daring expressions which were possible for the lyrics of Greek Tragedy. Hermann—who was somewhat more in sympathy with the manner of Aeschylus than with that of Sophocles—characteristically adopted the reading,—which he pronounces 'multo vulgata fortiozem.' The mere substitution of metaphor for simile is not, indeed, the difficulty. Euripides, for instance, has (*Med.* 184) ἀτὰρ φόβος εἰ πείσω | δέσποιναν ἐμήν...καίτοι τοκάδος δέργμα λεαίνης | ἀποταυροῦται δμωσίν. But the boldness of λεαίνης so closely followed by δμωσίν is not comparable to that which we must assume here, if τὸν ἀδελὸν ἄνδρα were so immediately followed by πετραῖος ὁ ταῦρος: nor can I persuade myself that Sophocles would have so written.

The further verbal question, whether φοιτᾷ πετραῖος could be said in the sense, 'wanders among rocks,' is one which must be considered in the light of Sophoclean usage. We have below 1340 ἀπάγει ἐκτόπιον: 1411 θαλάσσιον | ἐκρίψατ': *Antig.* 785 φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αἰλαῖς: *El.* 419 ἐφέστιον | πῆξαι...σκήπτρον: *Ant.* 1301 βωμιά... | λύει...βλέφαρα (she closes her eyes at the altar): and perh. fr. 35 καὶ βωμιαῖον ἐσχάρας λαβών, for Steph. Byz. 191. 8, citing it, says, τὸ τοπικὸν βώμιος καὶ κατὰ παραγωγὴν βωμιαῖος. Given these examples, we could scarcely refuse to Sophocles such a phrase (for instance) as φοιτᾷ ὄρεινός. My own feeling in regard to πετραῖος is that it is decidedly bolder—not to say harsher—than any phrase of the kind which can be produced; but, on the other hand, I certainly am not prepared to say that, in lyrics, Sophocles could not have used it. It is the extreme abruptness of the metaphor in this context, rather than the singularity of the phrase, that has decided me against reading πετραῖος ὁ ταῦρος.

508. *περόεσσα κόρα. The Sphinx.*—The Sphinx, with lion's body and human head, has a unique place among the most ancient symbols of an irresistible daemonic might, at once physical and mental. The Egyptian type was *wingless*, and of male sex. The Sphinx of Ghizeh—oldest and largest of extant examples—dates from the age of the Fourth Dynasty (perhaps from *circ.* 2400 B.C.), as Mariette's latest results have established (*Revue archéol.*, new series 26, 1873, pp. 237 ff.), and was the object of a cultus, which does not appear to have been the case with any other Egyptian Sphinx.

The *winged* type occurs first in the lands of the Euphrates. The earliest example which can be approximately dated is afforded by the palace of Esharaddon, which belongs to the seventh century B.C. Here the winged and crouching Sphinx is female (Milchhoefer, *Mitth. des deutschen archaeol. Institutes in Athen*, fourth year, 1879, p. 48,—the best authority for the present state of knowledge on the subject). Phoenicia

was in this case, as in so many others, the point at which Egyptian and Asiatic influences converged. A stelè from Aradus (*Musée Napoléon* III. xviii. 4) shows a Sphinx with Egyptian head-gear and on a pedestal of Egyptian character, but with the Assyrian wings.

The wingless Sphinx was not unknown to the earlier art of Hellenic countries. Such a Sphinx (female, however, and in this respect not Egyptian) occurred on the Sacred Way at Miletus (Newton, *Travels* Vol. II. p. 155). At Thebes, singularly enough, was found a terracotta figure, about 4 inches long, of a wingless crouching Sphinx (Milchhoefer, *l. c.*, p. 54). As is well known, it was maintained by Voss in his *Mythologische Briefe* that the Greek Sphinx, being borrowed from Egypt, was wingless until the influence of the Attic dramatists popularised the winged type. Aeschylus, indeed, like Hesiod, does not mention wings in his brief description of the Sphinx on the shield of Parthenopæus (*Theb.* 541), nor in his only other notice of the monster (fr. 232): but the Sphinx of Euripides, like that of Sophocles, is winged (*Phoen.* 1022 ff.). Gerhard argued as far back as 1839 (*Abhandl. der k. Akad. der Wissensch. z. Berlin*) that the Greek winged Sphinx was probably much older than the age of the dramatists, and this fact has long been placed beyond discussion. The oldest representations of the Sphinx found on the soil of Greece Proper are presumably the relievo-figures in gold, ivory, etc., of the graves at Spata in the Mesogaia of Attica, and at Mycenæ: and these have the wings. Three round figures of winged Sphinxes, in Parian marble, have also been found in Greece (two in Attica, one in Aegina): a round terracotta figure of a winged Sphinx, which possibly served as akroterion of a heröon, has been found at Olympia, and a similar figure is reported to have been found at Corinth. These Sphinxes are regarded by Milchhoefer as the oldest and most complete Greek examples of polychromy applied to round figures. The feathers of the Sphinx's wings were, in two cases at least, painted red and dark-green (or blue?), and in one instance a brownish-red colour had been given to three corkscrew ringlets which fell on the Sphinx's breast and shoulders.

It was not in connection with Thebes and Oedipus that the Sphinx was most generally familiar to Greek art. By far her most frequent appearance was on sepulchral monuments, as an emblem of the unconquerable and inscrutable power which lays man low,—as the Seiren, from another point of view, was similarly applied. But the Oedipus myth illustrates in a very striking manner the essential traits both in the Asiatic and in the Hellenic conception of the Sphinx.

(1) *The Sphinx oppresses the Thebans.* This belongs to the original essence of the Sphinx idea, as a manifestation, in mind and body, of a force with which mortals may not cope. A grave of the Egyptian Thebes shows a bearded Sphinx, with one of its feet on three men (Lepsius, *Denkm.* v. 3. 76 c). An Attic vase shows two Sphinxes, with a prostrate man between them. A bowl found at Larnaka represents winged griffins and Sphinxes, with a man held captive (Milchhoefer *l. c.* 57, 51). The pitiless female Sphinx of Greek mythology belongs to the same order of winged pursuers as the Harpies and the Gorgons.

(2) *The Sphinx asks a riddle.* Here we seem to have a purely Hellenic graft on the Egyptian and Asiatic original. To the Greek mind, the half-human, half-leonine shape was itself a riddle, and—*given the notion of oppressor*—could have suggested the story. The Centaur was not characteristically an oppressor of man; in the Chimaera, nothing was human; but in the Sphinx these conditions met, and the crouching posture suggested grim expectancy.

(3) *The Sphinx sits on the Φικειον ὄρος near Thebes.* In the Hesiodic *Theogony* the Sphinx is called Φίξ (Φίξ' ὀλοήν, 326). Which was older,—the name of the hill, or Φίξ as a name for the monster? If the former, then we might well suppose that the localising of the myth had been suggested by the accident of a hill with such a name existing near a town in which Phoenician and Egyptian influences had long been present.

(4) *The Sphinx is vanquished by Oedipus.* This is hyperbole clothed in myth. 'He is so acute that he could baffle the Sphinx.' For it is a distinction of the monumental Sphinx that it never appears as tamed or vanquished. The man-headed lions and bulls of Assyria, as Layard pointed out, are symbols of hostile forces which have been subdued and converted to the service of the conqueror. It is never so with the Sphinx of Egyptian, Asiatic, or Hellenic art.

In conclusion, I may notice the most recent addition—a brilliant one—which has been made to the known examples of the Greek winged Sphinx. Under the auspices of the Archaeological Institute of America, the site of the ancient Assos, opposite Lesbos, on the south coast of the Troad, has within the last two years been thoroughly explored by a mission of American scholars and archaeologists<sup>1</sup>. On Oct. 4, 1881, was found the fragment of a relief with winged Sphinxes, belonging to the Doric temple of Athene, which crowned the Acropolis of Assos. The date of the temple may be referred to the early years of the 5th century B.C. The Assos relief exhibits two Sphinxes crouching face to face, and must have decorated the lintel above the central intercolumniation of the temple-front—having a heraldic significance, as the civic emblem of Assos, like the two crows of the Thessalian Crannon, the two axes of the Carian Mylasa, the two heads of Tenedos, and the like. Mr J. T. Clarke, in his excellent Report on the investigations at Assos, of which he has been the director, (p. 111) writes:—

'Of all the sculptures of Assos discovered by the present expedition, and in the Louvre'—[those namely given to France in 1838 by Mahmoud II., of which the most striking are the bas-reliefs of Centaurs]—'the magnificent Sphinxes are by far the best preserved, they alone having been taken from a hard bed of mortar, which had long saved them from weathering. The carving of this relief is of a delicacy and vigour comparable to the best works of fully developed Greek art. Throughout the body the firm muscles and yielding cushions of flesh are indicated with an appreciation of natural forms which shows a distinct advance beyond the art of Mesopotamia, successful as were its

<sup>1</sup> In the *Fortnightly Review* (April, 1883) I gave some notes of a tour in the Troad (Sept. 1882) which included a visit to Assos.

representations of animals; while the decorative character of the composition is maintained by the admirable outline of paws, wings, and tail. The heads are of that archaic type familiar in Attic sculptures dating near the beginning of the fifth century B.C. The eye, though shown nearly in profile, is still too large,—the corners of the mouth drawn up to a meaningless smile. The Egyptian derivation of the Sphinx is more evident than is elsewhere the case upon Greek works, by the closely fitting head-dress, welted upon the forehead and falling stiffly behind the ears.'

- 622 ff. KP. τί δῆτα χρήσεις; ἦ με γῆς ἔξω βαλεῖν;  
 OI. ἥκιστα· θνήσκειν οὐ φυγεῖν σε βούλομαι  
 ὡς ἂν προδείξῃς οἶόν ἐστι τὸ φθονεῖν.  
 KP. ὡς οὐχ ὑπέειπον οὐδὲ πιστεύσων λέγεις;  
 OI. \* \* \* \* \*  
 KP. οὐ γὰρ φρονούντά σ' εὔ βλέπω. OI. τὸ γοῦν ἐμόν.

In discussing this passage, I take first the two points which seem beyond question.

1. v. 624 *ὅταν*...*φθονεῖν*, which the mss. give to Creon, belongs to Oedipus. The words *προδείξῃς οἶόν ἐστι τὸ φθονεῖν* can mean nothing but 'show forth [by a terrible example] what manner of thing it is to envy,'—how dread a doom awaits him who plots to usurp a throne (cp. 382). *Ant.* 1242 *δείξας ἐν ἀνθρώποισι τὴν δυσβουλίαν* | *ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.* *El.* 1382 *καὶ δείξον ἀνθρώποισι τὰ πικρία* | *τῆς δυσσεβείας οἷα δωροῦνται θεοί.* *Thuc.* 1. 76 *ἄλλους γ' ἂν οὖν οἰόμεθα τὰ ἡμέτερα λαβόντας δείξαι μάλιστα εἴ τι μετριάζομεν.* 6. 77 *προθυμότερον δείξαι αὐτοῖς ὅτι οὐκ ἴωνες τάδε εἰσίν.* (For the *tone* of the threat, cp. also *Ant.* 308, 325, *Tr.* 1110.) *Eur. Heracl.* 864 *τῇ δὲ νῦν τύχῃ* | *βροτοῖς ἅπασι λαμπρὰ κηρύσσει μαθεῖν,* | *τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν* (said of the captive Eurystheus). It is a mere accident that *προδείκνυμι* does not elsewhere occur as = to show forth: that sense is as natural for it as for *προδηλώω*, *προφαίνω*, *προκηρύσσω*, etc. I do not think that *ὅταν* can be defended by rendering, 'when thou shalt first have shown,'—a threat of torture before death. This strains the words: and death would itself be the essence of the warning example. Read *ὡς ἂν*, in order that: as *Phil.* 825 *ὡς ἂν εἰς ὕπνον πέσῃ.*

2. v. 625, *ὡς οὐχ ὑπέειπον*...*λέγεις*, which the mss. give to Oedipus, belongs to Creon. Spoken by Oed., *ὑπέειπον* must mean 'admit your guilt,' and *πιστεύσων* 'obey' me (by doing so): but the only instance of *πιστεῖν* in this sense is *Tr.* 1228 *πείθου· τὸ γὰρ τοι μεγάλα πιστεύσαντ' ἐμοὶ* | *σμικροῖς ἀπιστεῖν τὴν πάρος συγχεῖ χάριν:* with 1251 *σοὶ γε πιστεύσας.* But there (*a*) the sense of 'obeying' verges on that of *taking one's word* as warranty for the act: and (*b*) *πείθου*, *ἀπιστεῖν* help it out. Here, Creon speaking, *ὑπέειπον* means 'consent to give me a fair hearing,'—under the tests which Creon himself proposed (603 f.),—and *πιστεύσων*, 'believe' my solemn assurances.

3. Verse 624 having been given to Oedipus, and v. 625 to Creon, will the passage have been healed if vv. 625 and 624 change places? I

think not. For v. 624 will then mean: '[I will yield, and believe you, *only*] when you have been made an example of envy': to which Creon will reply, 'Nay, I find you mad' (*i.e.* what you call my *envy* is but remonstrance with your *folly*). This is too disjointed. I have long thought, and still think, that a verse spoken by Oed. has dropped out after 625, as is explained in the commentary.

762. ἄποπτος.—I believe that ἄποπτος has two distinct uses, and that a neglect of the distinction has made some confusion. (1) As a verbal adjct. of passive sense: *seen, though at a distance*: Arist. *Pol.* 2. 12 ὅπως ἄποπτος ἔσται ἢ Κορινθία ἐκ τοῦ χώματος: (2) in poetry and later prose, as an adjct. meaning, '*away from the sight of*': implying either (a) '*seen only afar, 'dimly seen*'; or (b) '*out of sight of*', as here: *i.e.* not seen, or not seeing, according as the ὄψις is that of object or subject. Dionys. Hal. 2. 54 ἐν ἀπόπτῳ τίθενται τὸν χάρακα (of an ambuscade), '*in a place out of sight*' (not, '*in a place seen afar*'). ἄποπτος does not occur in the *active* sense parallel with (1), as = '*seeing, though at a distance*': analogy would, however, warrant it: see on 515. Ast strangely gives 'τὸ ἄποπτον, *specula*,' quoting the Platonic *Axiochus* 369 A, and Lidd. and Scott, referring to the same passage, give 'τὸ ἄποπτον, *a look-out place, watch-tower*': but there ἐξ ἀπόπτου θεώμενος = '*seeing afar off*.' In this adverbial phrase (*Phil.* 467 ἐξ ἀπόπτου σκοπεῖν, Galen 3. 222 ἐξ ἀπόπτου θεασάμενος) the word has sense (1), meaning, 'so that the place at which you look is ἄποπτος to you.'

1090. With Nauck's αὔρι or Wecklein's ἥρι we must read Arndt's ἡ σέ γ' εἰνάτειρα (*without τις*) in v. 1101. αὔρι would be attractive if it had better authority. But Nauck's note is quite misleading when he describes it as '*ein auch von Aischylos (fr. 412, vgl. fr. 274) gebrauchtes Adverbium*.' Aesch. fr. 274, in Nauck's ed., is simply this word, αὔρι-βάτας, on which Hesych. *s.v.* 1. p. 619 says: Αἰσχύλος τὸ αὔριον ἐπὶ τοῦ ταχέως τίθῃσι: where αὔρι for αὔριον is merely Pauw's conjecture. And Aesch. fr. 412 (Nauck) is merely this conjectured αὔρι quoted from Hesychius *s.v.* αὔριβάτας! In Bekker *Anecd.* p. 464. 9 we have αὔριβατον· τὸ αὔρι τιθέασιν ἐπὶ τοῦ ταχέως καὶ τάχα, οὐκ ἀπὸ τῆς αὔρας, ἀλλὰ κατὰ τινα βαρβαρικὴν λέξιν, τάχα δὲ καὶ ἀπὸ τοῦ αὔριον: but there, too, αὔρι is no more than an inference from αὔριβατον.—Dindorf changed οὐκ ἔσει τὰν αὔριον to οὐκέτι τὰν ἑτέραν, reading in 1101 ἡ σέ γέ τις γενέ-τας. This metre would suit the tone of excitement, as in *Tr.* 96 f., where Ἄλιον, Ἄλιον αἰτῶ is followed by τοῦτο καρῶσαι τὸν Ἀλκμήνας πόθι μοι πόθι παῖς: cp. *Tr.* 500 οὐδὲ τὸν ἔννυχον Ἄιδαν, followed by ἡ Ποσειδάωνα τινάκτορα γαίας. On this view of the metre, I conjectured τὰν ἐπιούσαν ἔσει for οὐκ ἔσει τὰν αὔριον. In Par. A τὴν ἐπιούσαν is written over τὰν αὔριον: and Par. B has the gloss κατὰ τὴν αὔριον πάνν λαμπρὰν ἡμέραν. Since ἡ ἐπιούσα, without ἡμέρα, could mean 'to-morrow' (*Polyb.* 5. 13. 10), a reader who took τὰν ἐπιούσαν here as = '*the coming day*' might have written τὰν αὔριον above it, or in the margin; and this more familiar phrase might have supplanted the other in the text. Then πανσέληνον

would be explained as = *πάνυ λαμπράν*, and the whole phrase interpreted as in the gloss of Par. B, 'the all-bright morrow': οὐκ being added to complete the assumed trochaic metre. In 1101, where L has ἡ σέ γε θυγάτηρ | Λοξίου, I proposed to read ἡ σέ γ' ἔφυσε πατήρ | Λοξίας; but I have come to think that the traditional reading, τὸν αὐρίον πανσέληνον, though undoubtedly strange, may be genuine, and that perhaps the safest course is to receive Arndt's emendation ἡ σέ γ' εὐνάτειρά τις in 1101. At the same time I wish to leave my conjectures on record, as they have been favourably received by some scholars, and may possibly have at least a suggestive value.

1137. ἐξ ἧρος εἰς Ἀρκτοῦρον. *The significance of Arcturus in the popular Greek calendar.*



*Arcturus* is from ἄρκτος and οὐρος, 'watcher' (akin to ὄραω, and to our *ward*)—the 'bear-ward,' the keeper, or *leader*, of *Ursa Maior*. This name was also given to the whole constellation Βοώτης ('ploughman') of which *Arcturus* is the brightest star: Cic. *Arat.* 96 *Arctophylax*, *vulgo qui dicitur esse Boötes*. Greek writers speak of ἀρκτοῦρον ἐπιτολή not in a geometrical sense, but as meaning 'earliest visibility'; and this in two distinct applications.

(1) The season when *Arcturus* first begins to be visible, after sunset, as an evening star, shortly before the vernal equinox (March 20—21). This is sometimes termed the 'acronychal' rising (from ἀκρόνυχος, on the verge of night). Hippocrates, who was the contemporary of Sophocles, and who illustrates the popular reckoning by *Arcturus* more clearly than any other writer, uses ἀρκτοῦρον ἐπιτολή in this sense without any qualifying epithet, leaving the context to show what he means: περὶ διαίτης 3. 68 (vol. vi. p. 598 ed. Littré) μετὰ δὲ ταῦτα [viz. when 44 days have elapsed from the winter solstice] ὥρῃ ἤδη ζέφυρον πνέειν, καὶ μαλακωτέρῃ ἢ ὥρῃ...εἶτα δὲ [15 days later] ἀρκτοῦρον ἐπιτολή, καὶ χελιδόνα ὥρῃ ἤδη φαίνεσθαι, τὸν ἐχόμενον δὲ χρόνον ποικιλώτερον ἢ διὰ γινεῖν μέχρις ἰσημερίας [the vernal equinox] ἡμέρας τριάκοντα δύο.

(2) Far more commonly, ἀρκτοῦρον ἐπιτολή denotes the season when *Arcturus* begins to be visible as a morning star. This is termed the 'heliacal' rising (ἡλιακή), because *Arcturus* is then visible before sunrise. In the age of Hippocrates and Sophocles (say in 430 B.C.), *Arcturus* began to be thus visible about a week before the autumnal equinox, which falls on Sept. 20—21; and, in the popular language of that age, 'the rising of *Arcturus*' commonly meant, 'shortly before the autumnal equinox.' Cp. Hippocr. περὶ διαίτης 3. 68 (vi. 594 Littré, before

the passage cited above) τὸν μὲν ἐνιαυτὸν ἐς τέσσαρα μέρη διαιρέουσιν, ἅπερ μάλιστα γινώσκουσιν οἱ πολλοί, χειμῶνα, ἤρ, θέρος, φθινόπωρον. καὶ (1) χειμῶνα μὲν ἀπὸ πλειάδων δύσιος ἄχρι ἰσημερίας ἡαρινῆς, (2) ἤρ δὲ ἀπὸ ἰσημερίας μέχρι πλειάδων ἐπιτολῆς, (3) θέρος δὲ ἀπὸ πλειάδων μέχρι ἄρκτουρου ἐπιτολῆς, (4) φθινόπωρον δὲ ἀπὸ ἄρκτουρου μέχρι πλειάδων δύσιος. Here he tells us that, according to the reckoning with which the Greeks of the 5th century B.C. were most familiar, the year was divided into four parts, thus: (1) *Winter*—from the setting of the Pleiads to the vernal equinox: (2) *Spring*—from the vernal equinox to the rising of the Pleiads: (3) *Summer*—from the rising of the Pleiads to the rising of Arcturus: (4) *Autumn*—from the rising of Arcturus to the setting of the Pleiads. In the sevenfold division of the year (noticed by Hippocrates in his *περὶ Ἑβδομάδων*), summer was subdivided into θέρος, early summer, and ὁπώρα, late summer: and the latter ended with the ‘heliacal’ rising of Arcturus, as Galen 5. 347 says: ὅσοι τὸν ἐνιαυτὸν εἰς ἑπτὰ τέμνουσιν ὥρας, ἄχρι μὲν ἐπιτολῆς τοῦ κυνὸς (Sirius) ἐκτείνουσι τὸ θέρος, ἐντεῦθεν δὲ μέχρις ἄρκτουρου τὴν ὁπώραν. Hippocrates says that, in watching the course of maladies, particular attention should be paid to the stars, especially to the rising of Sirius and of *Arcturus*, and to the setting of the Pleiads; for these are the critical seasons at which diseases most often mend, cease, or enter on new phases: *περὶ ἀέρων, ὑδάτων, τόπων* 11 (vol. II. p. 52 ed. Littré). The short phrase of Sophocles, εἰς ἄρκτουρον, can be matched with several of his medical contemporary, showing how familiar the sign was: ἐπιδημ. 1. 2. 4 *περὶ ἄρκτουρον* (= a little before the autumnal equinox), *ib.* 1. 2. 7 *πρὸ ἄρκτουρου ὀλίγον καὶ ἐπ’ ἄρκτουρον* (before, and at, his ‘heliacal rising’): *περὶ ἀέρων κ.τ.λ.* 10 *μήτε ὑπὸ κύνα μήτε ἐπὶ τῷ ἄρκτουρῳ* (neither just before Sirius rises, nor just when Arcturus does so). For the Roman writers, though Arcturus had no longer the same importance as a mark of the people’s calendar, he is especially the symbol of equinoctial storms in September: Plaut. *Rudens* prol. 69 *Nam Arcturus signum sum omnium acerrimum: Vehemens sum exorians: cum occido, vehementior.* Cp. Horace *Carm.* 3. 1. 27 *saevus Arcturi cadentis Impetus.* Plin. 18. 74 (Arcturus rises) *vehementissimo significatu terra marique per dies quinque* (indicated as Sept. 12—17).

A passage of curious interest is Plin. 2. 47 *usque ad sidus Arcturi, quod exoritur undecim diebus ante aequinoctium autumni.* Here Pliny treats the ‘heliacal rising’ of Arcturus as an event of fixed date, occurring annually about Sept. 9 or 10. But, owing to the precession of the equinoxes, this ‘heliacal rising’ becomes progressively later,—as will be seen below, about one day later in every 70 years. In Pliny’s time (about 70 A.D.) the earliest time at which Arcturus could have been seen before sunrise would have been considerably later than Sept. 9 or 10. It would seem, then, that Pliny had taken his date from a literary source long anterior to his own age. On this point, Professor G. H. Darwin has kindly given me the subjoined note:—

‘A rough calculation gives the following results with respect to the rising of Arcturus in the latitude of Athens (38° N.):—

‘In 430 B.C. the rising of Arcturus (R.A. 185°, decl. 32°) preceded that of the sun

on 7 Sept. (N.S.) by 22 minutes,  
and on 15 Sept. by 61 minutes.

'In 70 A.D. the rising of Arcturus (R.A. 191°, decl. 29°) preceded that of the sun

on 15 Sept. by 23 minutes,  
and on 22 Sept. by 62 minutes.

'After a star has risen it remains invisible for some time on account of mist on the horizon, but if the climate be clear the interval of invisibility after geometrical rising is short. It is of course also invisible in the day time and shortly after sunset or before sunrise. If therefore a star only rises in the geometrical sense a short time before sunrise, it will remain altogether invisible. From the above results we see that on Sept. 7, 430 B.C. and on Sept. 15, 70 A.D. Arcturus though really above the horizon before sunrise must have been invisible on account of the brightness of the twilight. On the 15 Sept. 430 B.C. and on the 22 Sept. 70 A.D. it must have been visible after geometrical rising, and before there was so much daylight as to extinguish stars of the first magnitude. It is likely that Arcturus would have thus been first visible as early as 12 Sept. 430 B.C., and as 20 Sept. 70 A.D. The first visibility of Arcturus took place between seven and eight days earlier in the month in 430 B.C. than in 70 A.D. In a clear climate like that of Greece the first visibility, after the period of invisibility due to the nearness of the sun, would fix the time of year within two or three days. At this season the rapid decrease of the sun's declination conspires with the increase of his right ascension to produce a rapid increase in the interval by which the rise of Arcturus precedes that of the sun. As above stated, this interval would increase from 22 to 61 minutes between Sept. 7 and 15, 430 B.C. In a week after Sept. 15 the star would have risen long before sunrise, and the appearance of the star in the east and the rapidity of its extinction by the rays of the sun would cease to be a remarkable phenomenon.'

1505. *μή σφε περίδης*.—Porson on *Med.* 284 holds that Tragedy never admitted *περί* before a vowel (whether the prep. stood alone or was compounded with another word) in senarii, in trochaics, or in a regular system of anapaests. In *Ar. Th.* 1070 *περίαλλα* occurs in an anapaestic verse from Eur., but this, says Porson, seems to have belonged to a free or irregular system (*systema illegitimum*). In *Soph. fr.* 225 *περίαλλα* belongs to lyrics: so *περιόργως* (not a certain reading) in *Aesch. Ag.* 216: *περιώδυνος* *ib.* 1448: and *περιώσια* *Soph. fr.* 611. Where a compound of *περί* occurs elsewhere than in lyrics, Tragedy, Porson says, used tmesis: as *Eur. Bacch.* 619 τῷδε *περί* βρόχους ἐβαλλε: *fr. ap. Cornut. De N. D.* 184 κορυφή δὲ θεῶν ὁ *περί* χθόν' ἔχων | φαεινὸς αἰθήρ. Similarly such a form as *ἡμφιεσμένος* (*Ar. Eccl.* 879) belongs to Comedy, not Tragedy. Here, then, he would write *παρά σφ' ἰδης* (the MSS. having *παρίδης*): Fritzsche, *περί σφ' ἰδης*. But it may be urged: (1) such a tmesis is alien from the style of ordinary tragic dialogue: (2) the extant remains of Attic Tragedy justify Porson's remark that compounds of *περί* were

avoided, but are too small to warrant a rule absolutely excluding them : (3) the probability of such a rule, intrinsically slight, is further lessened by the *περίαλλα* of the Euripidean anapaest : (4) one *reason* why *περί* before a vowel should be usually avoided is evident : a compound with *ἀμφί* would in most cases express the same notion, without resolving the foot : *e.g.* ἀμπέχω, ἀμφίστημι dispensed with need for *περιέχω*, *περίστημι*. A single example like our passage goes far to break down the assumed universality of the exclusion.

1526. οὗ τίς οὐ ζήλω πολιτῶν ταῖς τύχαις ἐπέβλεπεν.—Lucian once uses the verb ἐπιβλέπω with a dative, *Astrolog.* 20 (where he is imitating an Ionic style) καί σφισι γυγνομένοισι τῷ μὲν ἡ Ἀφροδίτῃ τῷ δὲ ὁ Ζεὺς τῷ δὲ ὁ Ἄρης ἐπέβλεψαν (looked favourably upon). Plutarch (*Caes.* 2) has τοῖς χρήμασιν ἐποφθαλμιῶντος, ‘eyeing the money’ (covetously), but that proves nothing for ἐπιβλέπω. ἐπιβλέπω usually takes either (a) an accus. with preposition of an object towards whom one looks,—*eis* ἡμᾶς Plato *Phaedr.* 63 A, ἐπὶ τὴν Θηβαίων πόλιν Deinarch. or. 1 § 72 : or (b) a simple acc. of a thing which one mentally considers : as λόγους Plat. *Legg.* 811 D, ἀνυχίας, συμφοράς Isocr. or. 1 §§ 21, 35. Are we warranted, then, in rendering, ‘not *looking jealously* on the prosperity (ζήλω, or as Prof. Kennedy translates it, the aspiring hopes) and fortunes of the citizens’?

I take ζήλω as a dative of manner with ἐπέβλεπεν. Thebans viewed Oedipus, not with jealousy, but with ζήλος, *i.e.* with a sense that he was the type of perfect good fortune, the highest model for aspiring effort. ζήλος is felt by one who is impelled to lift himself towards the level of a superior; φθόνος, by one who would depress that superior to his own; when they are mentioned together, it is because baffled ζήλος often breeds φθόνος: Plat. *Menex.* 242 A πρῶτον μὲν ζήλος, ἀπὸ δὲ ζήλου φθόνος. Cf. Eur. *Suppl.* 176 ff. σοφὸν δὲ πένιαν τ’ εἰσορᾶν τὸν ὄλβιον, | πένητά τ’ ἐς τοὺς πλουσίους ἀποβλέπειν | ζηλοῦνθ’, ἵν’ αὐτὸν χρημάτων ἔρως ἔχη, *i.e.* that his ζήλος of the prosperous man may spur him to honourable exertion. The chief reason for preferring οὗ...ταῖς τύχαις to Musgrave’s ὄν...τῆς τύχης is that the latter is so much further from the MSS. : the usage of ἐπιβλέπειν also favours the former. The reading of the MSS., ὅστις...καὶ τύχαις ἐπιβλέπων, is nonsense. We cannot *supply* ἦν with the participle.

Prof. Kennedy, reading ὥς τις, renders : ‘mighty man he was, for one who never eyed jealously the aspiring hopes and fortunes of the citizens’ : *i.e.* he was as powerful as a τύραννος could be who refrained from jealously suppressing all eminence near him. This version raises the question noticed above—as to whether ἐπιβλέπων would have been used, without any addition, in the sense of *invidens*. As regards the sense, we scarcely seem to need here a clause which qualifies and restricts the former *might* of Oedipus, even though this clause at the same time implies a tribute to his moral greatness.

# INDICES.

## I. GREEK.

The number denotes the verse, in the *note* on which the word or matter is illustrated.

When the reference is to the critical note, *cr.* is added to the number. When the reference is to a *page*, *p.* is prefixed to the number. )( means, 'as distinguished from.'

### A

ἀβλαβής as a cretic, 229  
ἀγηλατεῖν, ἄγος, 402  
ἀγκύλη, 204  
ἀγνώs, act. and pass., 677  
ἀγροί, opp. to πόλιs, 1049  
ἀγρόνομοι πλάκες, 1103  
ἀγύρτης, 387  
ἀγχόνης κρείσσον, 1374  
ἀδύπολιs, 510  
ἀελλάδες ἔπποι, 466  
ἄζομαι, 155  
ἀθέως, 254  
ἄθικτος, of Delphi, 898  
ἄθλιος, of folly, 372  
αἰδοῦμαι with (1) accus. of pers., (2) infin.  
of act, 1427  
αἰθήρ )( οὐρανός, 866  
αἰκάλλειν, 597  
αἶμα αἰρεῖν, 996  
αἶμα ἐμφύλιον, 1406  
αἶμα τοῦs, 1279  
αἰρεῖν, to 'take,' or 'slay,' 996  
ἄρεσθαι πένθος, 1225  
αἰσυμνήτης )( τύραννος, p. 5  
αἰώρα, 1264  
ἀκούειν, to be called, 903  
ἀκτῇ (βώμος), edge of, 182  
ἄκων = ἀκούσιος (of an act), 1229  
ἀλέξομαι as future, 539

ἀληθες; 350  
ἀλλά, puts and meets an objection, 1375  
ἀλλὰ...μὲν δὲ, 523  
ἄλλος, ὁ, idiomatic use of, 290  
ἄλλος redundant, 7  
ἄλλος omitted (οὗτιs, ἀλλά), 1331  
ἄλλωs τε, 'and moreover,' 1114  
ἄλοκε, in fig. sense, 1211  
ἀλύειν, 695  
ἀμφιδέξιοι ἄκμαί, 1243  
ἀμφιπλήξ ἀρά, 417  
'Ἀμφιπλήτης μέγας θάλαμος, 194  
ἄν = ἄ ἄν, 281, 749  
ἄν, ellipse of, with imperf. (ἐβουλόμην),  
1348; (ἔδει), 256, 1368  
ἄν omitted after ὅs with subjunct., 1231  
ἄν with infin. or partic., 11  
ἄν with partic. or infin., limit to use of,  
523  
ἄν repeated, 139, 339, 862, 1438  
ἄν before verb corrupted to ἀνα-, 1348  
ἀναγιγνώσκειν not found in Attic prose as  
= 'to recognise,' 1348  
ἀνάγκη, a constraining doom, 877  
ἀνακρύσσειν, 450  
ἄναξ, of a god and of a seer, 284  
ἀναπλάκην, 472  
ἀναπνεῖν, to revive, 1221  
ἀναρρηγνύναι, intrans., in fig. sense, 1075  
ἐνδρα, accus. before infin., in a γνώμη, 314

ἀνδρηλατεῖν, 100  
 ἀνευ, senses of, 1463  
 ἀνήκεστον, of a μῖασμα, 98  
 ἀνθ' ὧν=ἀντὶ τούτων, 264  
 ἀντιλαβή, 626  
 ἀνύειν with adj., to *make* such or such, 166  
 ἀξιούσθαι, to be condemned (with infin.), 1449  
 ἀπαυδᾶν in commands, 236  
 ἀπελρῶν=ἀπειρος, 1088  
 ἀπευθύνειν, to steer aright, 104  
 ἀπήνη, 753  
 ἀπλοῦν, εἰς, 519  
 ἀπό )( ἐκ, of source, 395  
 ἀπό, sense of, in compound adjectives, 196  
 ἀπό )( παρά or πρὸς τινος, 42  
 ἀποικεῖσθαι, pass., bold use of, 997  
 ἀποκλίνειν, intrans., 1192  
 ἀποκρίνειν, 640  
 ἀπονοσφίζειν, 480  
 ἀπόξενος, 196  
 ἀπόπολις, exile, 1000  
 ἀποπτος, two senses of, p. 230  
 ἀποπτος ἄστεως, 762  
 ἀποσπᾶν ἐλπίδος τινά, 1432  
 ἀποσπερεῖν ἑαυτὸν τῆς πόλεως, 1381  
 ἀποστρέφειν χέρας, 1154  
 ἀπύτομος ἀνάγκη, 877  
 ἀπύτομος, 1314  
 ἀποφάσκειν, 483  
 ἄρα equiv. in sense to ἄρ' οὐ, 822  
 ἄρά=ἐρινύς, 417  
 ἀραῖος, bound by an oath, 276  
 ἀραῖος δόμοις, sense of, 1291  
 ἀραῖος ὁλομένην, 644  
 ἀργός, senses of, 287  
 ἀρθρα ποδῶν, 718; κύκλων, 1270  
 ἀριθμός, of plural number as opp. to singular, 844  
 ἀριστα, adv., 1369  
 ἀρκτέον, 'one must rule,' 628  
 ἀρμόζειν, absol., of oracles, to come true, 902  
 ἄρουρα, fig. sense of, 1257  
 ἄρρητ' ἀρρητῶν, 465  
 Ἄρτεμις ἀμφίπυρος, 207  
 ἀρχεῖν )( κρατεῖν, 54

ἄστροις ἐκμετρεῖσθαι γῆν, 795  
 ἀσχάλλειν, 937  
 ἀτελεύτητος, 336  
 ἄτιμος with genit., 788  
 ἀτλητεῖν, 515  
 αὐθαδία, not necessarily stupid, 550  
 αὔξειν, to reflect honour upon, 1091  
 αὐριον always adv., 1090  
 αὐτός, 'unaided,' 221, 341  
 αὐτός='at once' (ἀδελφὸς καὶ πατήρ), 458  
 αὐτός='unaltered in opinion,' 557  
 αὐτοῦ=ἐμαντοῦ, 138  
 αὖτως, sense and accent of, 931  
 ἀφανής (λόγος), unproved, 656  
 ἀφιέναι ἑαυτόν, to absolve oneself, 707  
 ἀφικνεῖσθαι ἐπὶ πάντα, 265  
 ἀφόβητος, 'not fearing,' with genit., 885  
 ἄψαυστος=οὐ ψάσας, 969  
 ἄψορρος, 431

## B

βαίβς=with few attendants, 750  
 βακχεῖος θεός, 1105  
 βάλλειν ἐν αἰτίᾳ, 656  
 βάλλειν ἐς θυμόν, 975  
 βαρύς, of vehement wrath, 673  
 βάσανος, 493  
 βασιλεὺς, title of Zeus, 903  
 βέλη θυμοῦ, θεῶν, 893  
 βόσκειν=τρέφειν, 1425  
 βουλήσομαι, 1077  
 βούνομος )( βουνόμος, 26

## Γ

γαίδοχος=guarding the land, 160  
 γάρ, merely prefacing statement, 277  
 γάρ, in elliptical sentences, 582  
 γάρ, in assent, 1117  
 γάρ, in negation, 1520  
 γε, scornful (σύ γε), 445  
 γε...γε, 1030  
 γε, added to a repeated pron. (σέ...σέ γε), 1101  
 γε μέντοι, 442  
 γέ τοι δῆ, 1171  
 γένεθλα (πόλεως), her 'sons,' 180  
 γενέτας, senses of, 470  
 γνωτός and γνωστός, 361, p. 225

γονῇ γενναῖος, 1469

## Δ

δάϊος, 214

δάπτειν, of mental pain, 681

δαφναφόρος, 21

δ' at end of verse, 29

δέ, introducing a γνώμη, 110

δέ, introducing objection, 379

δέ, after σέ, etc., in addresses, 1097

δέ, of apodosis after concessive protasis, 302

δέ, when attention is turned to a new point, 319

δέ...γε, 1030

δὲ οὖν, 669, 834

δεικνυμι, of a warning example, p. 229

δείμα, δειματα, 294

δεινά, adv., 483

δεινόπους ἀρά, 418

δείξει, δηλοῖ, etc., sometimes impersonal, 1294

δεξιὰ, first sense of, 1243

δευτέρα, τά, the second-best course, 282

δή, as nearly=ἤδη, 968

δηλαδή, 1501

δήλημα, sense of, 1495

δην, adverbs in, 1310

ἧτα, in assent, 445

δι' αἰθέρα τεκνωθέντες, 866

διὰ τύχης ἵεναι, 773

διαφέρειν, 'bear to the end,' 321

διδακτός, opp. to ἀρρητος, 300

δίδωμι λόγον ἐμαντῶ, 583

διειπεῖν, 394, 854

δέχων, trans. and intrans., 717

δικάζειν, peculiar use of, 1214

δικαίως='in a strict sense,' 853

Δίκη, 274

διαλλύναι, to forget, 318

διορίζειν, 723, 1083

διπλαῖ πύλαι, 1261

δοκεῖν, to approve, 483

δοκεῖν, (1) with infin. understood, (2) 'to have repute,' 1191

δυσὸν, never a monosyllable, 640

δυσούριστον, 1315

δύσποτος, of folly, 888

## Ε

ε elided after η (εἴη 'ξ), 970

εα, εἶ, a monosyllable, 1451, 1513

ἐγγενῶς, 1225

ἐγκαλεῖν νεῖκος, sense of, 702

ἐγκρατής=ἐν κράτει, 941

ἐγκυρῶν (conjectured), 1031

ἐγχος φροντίδος, of a device, 170

ἐγὼ οὐτ', 332

ἔδος, sense of, 886

ἔδρα, of supplication, 2

εἰ with subjunctive, 198, 874

εἰ with fut. indic., 702

εἰ...εἴτε=εἴτε...εἴτε, 92

εἰ καί, 305: distinguished from καὶ εἰ, p. 224

εἴ τι μή, in diffident expressions, 124

εἰδεῖτε=εἰδείτε, 1046

εἰδώς, with *sure* knowledge, 119

εἰκάθω, 651

εἰκῇ, sense of, 979

εἰκός, τό, of a reasonable estimate, 74

εἰμί understood with an adjunct., 92

εἰμί with partic., instead of pres. or imperf., 126

εἰργομαι, to abstain from, 890

εἰς=continuous, 374

εἰς, with superlat. (κάλλιστ' ἀνὴρ εἰς), 1380

εἰς ἐαυτόν, τό, in what *concerns* himself, 706

εἰς καλόν, 78

εἰς πάντας (αὐδᾶν), 93

εἰς τι φοβεῖσθαι, 980

εἴτε, single instead of double, 517

εἴτ' οὖν...εἴτε, 1049

ἐκ in adverbial phrases (ἐξ ὑπαρχῆς), 132

ἐκ, of a former state (τυφλὸς ἐκ θεορκοτός), 454

ἐκ, of ultimate cause, 590, 1453

ἐκ (μακροῦ), 'at a long interval,' 1141

ἐκ='since' (ἐξ οὗ), 1197

ἐκ τῶνδε=μετὰ τάδε, 282

ἐκβάλλειν, to repudiate a statement, 849

ἐκγενῆς (conjectured by Dind.), 1506 cr.

ἐκδημεῖν, to be abroad, 114

ἐκκαλεῖν, 597

ἐκκινεῖν (ῥῆμα), 354

ἐκλύειν δασμόν, 35

ἐκμετρεῖσθαι γῆν ἀστροῖς, 795  
 ἐκμηγνος, 1137  
 ἐκπειράσθαι, 360  
 ἐκπέμπομαι, midd., 951  
 ἐκτείνομαι, fig. sense of, 153  
 ἐκτόπιος ἀγεται (instead of ἐκ τόπων), 1340  
 ἐκτρέβειν, 428  
 ἐκών = ἐκούσιος (of an act), 1229  
 ἐλαύνειν ἄγος, 98  
 ἐλαύνειν ἐς τριβάς, 1160  
 ἐλευθεροῦν στόμα, sense of, 706  
 ἐμπέφυκε, of prophecy, 299'  
 ἐμπλήσσειν, 1264  
 ἐν = 'in the case of,' 388  
 ἐν, of pursuit or calling (ἐν τῇ τέχνῃ), 562  
 ἐν ἀργοῖς (πράσσεισθαι), 287  
 ἐν γένει, 1016  
 ἐν δέ, adverbial, 27, 181  
 ἐν (δικασταῖς), 'before judges,' 677  
 ἐν ὄρκῳ, 652  
 ἐν σοί, *penes te*, 314  
 ἐν σοί, 'in thy mind,' 770  
 ἐν τινι ὁρᾶν and ἐνορᾶν τινι, 537  
 ἐν τύχῃ, γῆρα, 80, 1112  
 ἐν χερσίν, *by his hands*, 821  
 ἐναγής, 'liable to a curse,' 656  
 ἐναριθμῶ, 1187  
 ἐνδατεῖσθαι, 205  
 ἐνθα = ἐκεῖσε ἐνθα, 796  
 ἐνθύμιος, 739  
 ἐνταῦθα = 'in that point,' 598  
 ἐξαγγέλλομαι, 148  
 ἐξάγγελος, 1223  
 ἐξαιρεῖν, to put out of account, 908  
 ἐξελθεῖν, to be fulfilled, 88  
 ἐξεστεμμένοι, said of suppliants, 3  
 ἐξισοῦν, to bring to a (lower) level, 425,  
 1507  
 ἐξισωτέον, 408  
 ἐός as = 'thine,' p. 6  
 ἐπ' ἀγῶν and like phrases, 1049  
 ἐπακούειν, 794  
 ἐπεὶ = 'for *else*,' 390  
 ἐπεύχομαι, 249  
 ἐπι, adverb, 181  
 ἐπὶ ἥρα φέρειν, 1095  
 ἐπὶ ἡθέων λεκτοί (conject.), 18 cr.  
 ἐπὶ with dat. as = 'against,' 508

ἐπὶ τῷ ἀνδρὶ = in his case; 829  
 ἐπὶ φρόνιμα ἄπορος, 692  
 ἐπιβλέπειν, classical use of, p. 234  
 ἐπίκουρος, 'avenging,' 497  
 ἐπιούσα, ἡ, 1090  
 ἐπιπράσσω, 1244  
 ἐπισκοπεῖν, sense of, 1529  
 ἐπιστροφή, 134  
 ἐπιτολή ἀκρόνυχος and ἡλιακή, p. 230  
 ἐπιών, ὁ, the first comer, 393  
 ἔπος, of an oracular response, 89  
 ἔπουρος, 194  
 ἐπωδός, ἡ, distinguished from ὁ ἐπωδός,  
 p. lxvii  
 ἐπώνυμος, uses of, 210  
 ἔργω, ἔρξω, ἔρξας, etc., 890  
 ἐρρύμην, aor. of ῥύω, 1351  
 ἔρχομαι, to come to be (φονεὺς ἦλθον), 1357  
 ἔσπερος θεός = "Αἰδης, 178  
 ἔστια, of Delphi, 965  
 εὔ, 'carefully,' 308  
 εὔ διδόναι, to give good, 1081  
 εὔ ἔσθ' with hiatus, 959  
 εὐαγής λύσις, 921  
 εὐέπεια, senses of, 932  
 εὐθύ (εὐθύς, 1242  
 Εὐκλεία, title of Artemis, 161  
 εὐρημα, 1107  
 εὐσεπτος, act., 'reverent,' 864  
 εὐχομαι, constr. of, 269  
 εὐῶψ, epith. of comfort, 189  
 ἐφυνεῖν, of imprecation, 1275  
 ἔφυν, of a natural claim, 9  
 ἔχομαι, uses of, 891, 1387  
 ἔχω, with part. of aor., 577, 698: of perf.,  
 701  
 ἔχω, intrans. with adv. (Herod.), 708  
 ἐῶραι, αἱ, the festival, 1264

## Z

ζῆλος (φθόνος, p. 234  
 ζῆν, to be operative, 45

## H

ἦ, 1st pers. sing. imperf. of εἶμι, 1123  
 ἦ...ἦ, where the first ἦ might be absent,  
 487  
 ἦ καὶ = than *even*, 94

ἡ καί, in question, 368, 757  
 ἡ οὐκ as one syllable, 555  
 ἡ...τε instead of ἡ...ῃ, 539  
 ἦδει, 3rd sing., 1525  
 ἦδμεν, ἦδετε, ἦδσαν, 1232  
 ἦδονά, form of, 1337  
 ἦδύς = εὐάγγελος, 82  
 ἦθεος, 18  
 ἦκω = γέγονα, 1519  
 ἦλθον = ἐγενόμην, 1357  
 ἦλδμην and ἦλάμην, 1311  
 ἦμος, in tragic dialogue, 1134  
 ἦγμαι, 1512 cr.

## Θ

θάλαμος, 1241  
 θανάσιμος βεβηκώς, 959  
 θεία, τά, religion, 910  
 θεῖος, epithet of kings, etc., 1235  
 θελήσας, 649  
 θεμιτός and θεμιστός, 993  
 θεός, said of λοιμός, 27  
 θεός, without art., 871  
 θεσπέπεια, a really pleonastic form, 463  
 θεωρία, uses of, 1491  
 θεωρός, to Delphi, 114  
 θητεία )( δουλεία, 1029  
 θίξομαι, 891  
 θαάζειν, as = θάσσειν, 2, p. 206  
 θυρών, 1241  
 θω, verbal forms in, 651

## Ι

ιάκχιος, 1218  
 ιάλεμος, 1218  
 ἰάχεῖν, ἰακχεῖν, 1218  
 ἰέναι ἐπὶ (accus.), to attack, 495  
 ἱερός, epith. of ὄμβρος, 1428: and ἱρός,  
 1379 cr.  
 ἱήιος, 154, 1096  
 ἱθι, in entreaty, 1468  
 ἱκνεῖσθαι εἰς τι, to incur a fate, 1158  
 ἱκτῆριοι κλάδοι, 3  
 ἱνα, 'where,' 367 (with genit.), 687 (with  
 ἦκειν), 947: limit to its use, 1311  
 ἱνα, final, with imperf. and aor. indic.,  
 1389  
 ἱνα μὴ εἴπω, 328

ἱσα καί = ἱσα ὥσπερ, 1187  
 ἱσα, τά, poet. for τὰ αὐτά, 1498  
 ἱσος, adjectival compounds with, 478  
 ἱσος, 'just,' 677  
 ἱσοῦσθαι, passive, 31  
 ἱστάναι ἐλπίδα, 698  
 ἱστορεῖν, senses of, 1484  
 ἰῶ and -ἰσω, futures in, 538  
 ἰών, pres., not fut., partic., 773

## Κ

καθ' ὑπερβολήν, 1197  
 καθικνεῖσθαι, construct. of, 809  
 καί, emphasizing verb, 851, 989, 1129  
 καί, 'e'en,' where the speaker is diffident  
 (κὰν ἐμοί), 1239  
 καί = ἀέο, 347  
 καί = ὅτε, 718  
 καί (δεῦρ' ἐβημεν) = 'in the first instance,'  
 148  
 καί...καί = 'both, and (yet),' 413  
 καί μὴν, 'indeed,' 749, 1004  
 καί μὴν γε, 345  
 καί σύ, 'thou on thy part,' 342  
 καί ταῦτα, 37  
 καιρός, with art., 1050  
 καιρῶ = ἐν καιρῶ, 1516  
 κακός = δυσγενής, 1063  
 κάλλος, concrete, a fair thing, 1396  
 καλῶς, colloquial use of, 1008  
 κατά, with acc. of respect, 1087  
 κατά, after its case, 1280  
 κατά ἑαυτόν, = 'alone,' 62  
 κατά στέγας λέναι, 637  
 κατακοιμᾶν ὄμμα (of deathlike anguish),  
 1222  
 κάταργμα, sense of, 920  
 κατάφημι )( ἀπόφημι, 507  
 κατεύχομαι, 246  
 κατέχω, intrans. (to restrain oneself), 782  
 κεκλαυμένος, 1400  
 κέντρα διπλᾶ, 809  
 κέντρα, fig., 1318  
 κέρδος, material gain, 595  
 κεύθειν, to be hidden, 968  
 κήδευμα, of a brother-in-law, 85  
 κηλὶς συμφορᾶς, 833  
 Κῆρες )( Μοίραι, 472

κλάζειν, of birds, 966  
 κλαίων, 'to thy cost,' 401  
 κλήζομαι )( καλοῦμαι, 1451  
 κληῖθρα, door-bolts, 1261  
 κοινός=κοινωνός, 240  
 κολάζειν, of verbal reproof, 1147  
 κρ, vowel long before, 640  
 κρείσσων εἴ μὴ ὦν=κρεῖσσόν ἐστί σε μὴ  
 εἶναι, 1368  
 κτῆμα, of mental or moral qualities, 549  
 κυκλόεις ἀγορᾶς θρόνος, 161  
 κύριος, 1506  
 κύων, said of the Sphinx, 391  
 κωφὰ ἔπη, 290

## Λ

λαμβάνειν (ἀραῖον), 276  
 λάμπειν, said of sound, 186  
 λέγειν, of mere talk, 360  
 λέγω δέ, as an exordium, 412  
 λέγω τι; 1475  
 λείπειν, intrans., to stop short, 1232  
 λήγειν, fig., of rumour, 731  
 λήθω, parts of, used by Soph., 1325  
 λιμήν, poet. for ὑποδοχή, 420, 1208  
 λόγων δόκησις, κόμπος, 681  
 Λοξίας, 854  
 λοχῖται, a king's body-guard, 751  
 λύειν, with simple genit., 1350  
 λύειν τέλη=λυσιτελεῖν, 317  
 Λύκειος, epith. of Apollo, 203

## Μ

μάγος, 387  
 μακράωνες, al, the Nymphs, 1099  
 μαλερός, 190  
 μάλιστα, of one's first wish, 926  
 μάντις, said of (1) god, (2) man, 708  
 μάντις, 'prescient,' 1086  
 ματάξω, ματάξω, 891  
 μέγα, adv. with adj., 1341  
 μεγάλη θάλασσα, ἦ, 194  
 μέγας=in a strong (moral) position, 652  
 μεθίεναι λόγον, 784  
 μερίζονα τῶν μακίστων, 1300  
 μείζων, 'nearer and dearer,' 772  
 μέλλω, fut. or aor. after, 967  
 μεμνώμεθα, subjunct., 49

μέν, clause with, without expressed an-  
 tithe-sis, 18  
 μέν οὖν, where each word has a separate  
 force, 483  
 μέν οὖν, as='nay rather,' 705  
 μεριμνᾶν, uses of, 1124  
 μέσης (ἐξ ἀπῆνης), 'right out of,' 812  
 μεσόμφαλος, of Delphic oracle, 480  
 μέτεστί μοι πῶλεως, sense of, 630  
 μέτοικος, sense of, in poetry, 452  
 μή, generic, 397, 638, 875, 1019  
 μή, where μὴ οὐ could stand, 1388  
 μή before the infin., where οὐ could  
 stand, 1455  
 μή, in a saving clause (with partic. un-  
 derstood)=εἰ μή, 1457  
 μὴ οὐ, with partic., 13, 221, p. 221  
 μὴ οὐ, τό, with infin., 1232  
 μὴ )( οὐ παρῶν θαυμάζεται, 289  
 μηδέ, irregularly equiv. to μὴ καί, 325  
 μηδεῖς, δ, 'he who is as nought,' 1019  
 μηδέν, τό, 'what is as nought,' 638  
 μηδέν, τό, adverbial with ζώσας, 1187  
 μηδέν εἰδώς, ὁ (instead of οὐδέν), 397  
 μήτε, understood, 239  
 μία βῶμη=ένος βῶμη, 122  
 μοι='as I bid you,' 1512  
 μοῖρα, how far personified, 863  
 μονάς, 1350  
 μόνιμος, 1322  
 μόνος, not 'alone,' but 'pre-eminently,'  
 299  
 μονοψῆδαι, structure of, p. lxxviii  
 μούνος, in dialogue, 304  
 μούνος, supposed limit to its use by Soph.,  
 1418

## Ν

ναίειν ὁμοῦ (said of feelings, etc.), 337  
 νέμω, of sway, 579  
 νηλῆς )( ἀνοικτος, 180  
 νίξειν, special sense of, 1228  
 νιν, accus. plur., 1331  
 νομάς, use of, 1350  
 νόμος ἴδιος and κοινός, 865  
 νῦν δέ, with aor. equiv. to perf., 263  
 νωμάω, senses of, 300  
 νωτίζειν, 192

## Ξ

ξένος for ξένος in dialogue, 1418

ξένη=ξένη γῆ, 455

ξημοφοράς, τὰς, τῶν βουλευμάτων, 44, p. 207

## Ο

οἶα impossible after ὅτι in 1401

οἶα (δοῦλος, 'for a slave'), rarer than ὡς..., 763

οἶδα )( γιγνώσκω, 1128

Οἰδίπους as vocative, 405 cr.

οἰκέυς=οἰκέτης, 756

οἶμαι, only sometimes parenthetic, 1051

οἰόζωνος, 846

οἶον (after τοιοῦτον) instead of ὥστε, 1293

οἶσθ' ὡς ποιήσων; 543

ὀλέθριος, pass., 'lost,' 1341

ὀλεθρος, colloquial use of, 1341

Ὀλυμπος, the sky, 867

ὀμνυλος )( σύμφωνος, 186

ὀμβρος, symbol of water generally, 1427

ὀμιλναι ἀστῶν, sense of, 1489

ὀμογενής, sense of, 1362

ὀμόσπορος, 260, 460

ὀμόστολος, 'roaming with,' 212

ὀμοῦ, senses of, 1276

ὀμφαλός, the Delphic, 480, 898

ὄνομα κακοῦ=κακὸν ὀνομαζόμενον, 1284

ὄντες, etc., with a numeral (δύ' ὄντε), 1505

ὀπίσω, of the future, 486

ὅπως μή, after verb of fearing, 1074

ὅπως πέμψεις, '(see) that you send,' 1518

ὄραν τὰ αὐτά, sense of, 284

ὄρεῖς; in reproach, 687

ὀρθός, 'justified,' 506

ὄρκος θεῶν, 647

ὄρμενος, aor. part., 'sped,' 177

ὄρνιθι αἰσίψ, 52

ὅς ἂν δέ instead of ὅς δέ ἂν (in prose), 749

ὅσον μή, with partic., 347

ὅσος with causal force (=ὅτι τοσοῦτος), 1228

ὅστις with superl., εἰμὶ being understood, 344, 663

οὐ γὰρ ἂν, with protasis suppressed or expressed, p. 221

οὐ γὰρ δὴ, 576

οὐ (τὸν θεόν)=οὐ μά, 660

οὐδ' ἂν εἰς, 281

οὐδὲ μήν, 'no, nor,' 870

οὐδεὶς ὅς οὐχί=πᾶς τις, 373

οὐδὲν (instead of οὐδεὶς) βροτῶν, 1195

οὐκ εἰς ἐλεθρον; 430

οὐκ ἴσος, more than equal, 810

οὐνεκά τινος, so far as it is concerned, 858

οὐπω instead of οὐποτε, 105

οὐπω ironically, 594

οὐρανία αἰθήρ, 866

ὅτε, 'seeing that,'=ἐπειδὴ, 918

οὗτις, ἄλλῃ, for οὗτις ἄλλος, ἄλλὰ, 1331

οὗτος σύ, 532

οὕτως divided from its adjective, 1444

ὀφθαλμός, fig. sense of, 987

## Π

πάγκαρπος, epith. of laurel, 83

πάθος, euphemistic, 840

παθών, by bodily pain, 403

Παῖάν, of Apollo, 154

παιδουργία for παιδουργός, 1248

πάλαι, of a recent moment, 1161

παλαιός, joined with ὁ πρὶν (not a pleonasm), 1282

πάλαισμα, of civic emulation, 880

πάλιν, redundant, 430

πάλλω, trans. and intrans., 153

πᾶν δρᾶν, etc., 145, 265

πανσέληνος (ῶρα), 1090

πάντα, adv. neut. plur., 475, 1197

παντελής, of a wife, 930

παρ' οἴνῳ, 780

παρ' οὐδέν, 983

παρά in τὸν παρ' αὐτῷ βλοτον, 612

παρამεῖβειν, to outstrip, 504

παραρρίπτω, with partic., 1494

παρὰχρησιν, p. 7

πάρεστιν, impers., 'it can be done,' 766

παρέχειν )( ἔχειν, 567

παρήχησις, rhetorical, 370

παρίεναι κέαρ, 688

πάροδος of Chorus, 151

πάτριος )( πατρῶος, 1394

πατριώτης, said of a place in one's native land, 1091

πέλας, adv., with παραστατεῖν, 400

πελασθῆναι, usu. with dat. in conjugal sense, 1100

περᾶν (θυμοῦ), to go far *in*, 673

περί, compounds with, in tragic verse, p. 233

περίαλλα, use of, 1218

περιβάτος, 191

περιστός, 'of special note,' 841

περιτελλομέναις ὥραις, 156

περόνη, a brooch, 1269

πέτομαι, aorist forms of, 16

πετραῖος, a doubtful use of, p. 226

πηγή, ἡ ἀκούουσα, 1386

πημονή, quasi-colloquial use of, 363

πίθεσθε) (πέθεσθε, 1414 cr.

πίπτειν = ἐμπίπτειν (as on a bed), 1210

πίστιν φέρειν τινί, 1445

πίστις, senses of, 1420

πλάνης, 1029

πλάνος, πλάνη, 67

πλαστός, 780

πλέον τι, 'some advantage,' 37

πλησιάζειν = πλησίον εἶναι, 91: with dat., 1134

Πλούτων, name for Hades, 30

ποικιλφδός, chanting riddles, 130

ποῖος Κιθαιρών = ποῖον μέρος Κιθαιρών, 421

πόλις, the, exists where its *μεν* are, 56

πόλις, indignant appeal to, 629

πόλις, adjectives compounded with, 510

πολύζηλος, senses of, 381

πολύς, of strong rumour, 785

πολὺς βεῖ, etc., of vehement speech, etc., 750

πομπός, 288

πόποι, 167

ποτέ = *tandem aliquando*, 335

ποῦ; 'on what ground?' 355

ποῦ; 'in what sense?' 390

πράσσειν, 'put into act,' 69

πράσσειν, of intrigue (pass.), 124

πράσσεσθαι, midd., senses of, 287

πρεσβύτερον, 'more serious,' 1365

πρὶν, with indic., limit to use of, 776

πρό) (ἀντί, ὑπέρ, πρὸς with gen., 10, 134  
προδείκνυμι, of a warning example, p. 219

προδείκνυμι γὰρ, 456

προδείσας) (ὑπερδείσας, 89

πρόμος θεῶν, of the Sun, 660

πρόνοια, classical use of, 978

προξενεῖν, senses of, 1482

προπηλακίζω, 427

προπονεῖν, senses of, 685

πρὸς following its case, 178

πρὸς, with dat., after verb of throwing or falling, 1302

πρὸς δίκης, 1014

πρὸς ποσὶ, τό, 131

πρὸς σοῦ, 'in thy interest,' 1434

πρὸς τί, 766, 1027, 1144

πρὸς τίνος, 'on one's side,' 134

πρὸς τίνος αἰτίας; 1236

πρὸς τίνος) (παρά τίνος, 935

πρὸς (τῷ δευῶ), close to it, 1169

πρὸς καιρόν, 325

πρὸς χάριν, 1152

προσάγεσθαι, 131

προσάπτειν, intrans., 666

προσήγορος, act. and pass., 1337, 1437

προσθήκειν, constructions of, 814

προσθήκη, aid, 38

προσκεῖσθαι, 232

προσκυρεῖν with accus., 1298

προσταθέντα, said of βέλεα, 206

προστάτην ἐπιγράφεσθαι, 411

προστατήριον θεοῖ, 203

προστάτης, champion, 882

προστάτης νόσου, 303

προστέλειν for προσστείχειν (MSS.), 79 cr.

προστίθεσθαι μέριμναν, 1460

προστρέπεσθαι, 1446

πρόσωπον, τὸ σὸν, 'thy frown,' 448

προτέρον υστερον, the so-called figure, 827

προφαίνειν, said of an oracle, 790

προφαίνεσθαι, 395

πυθμένες, sockets of bolts, 1261

Πυθόμαντις ἐστία, 965

πύματον (ὅ τι) δλοῖμαν, 663

πύργος (city-walls with towers), 56, 1378

πυρόφορος, of pestilence, 27

πῶς βλέπων; 1371

πρωτᾶσθαι, 1310

## P

ῥαψῳδός, of the Sphinx, 391  
 ῥέπειν εἰς τινα, 847  
 ῥοπή=*momentum*, 961  
 ῥύεσθαι (*μίασμα*), 312

## Σ

σ', elided, though emphatic, 64  
 σαφής= 'proved,' 390  
 σεμνόμεναι, ironical, 556  
 σημάντωρ, 957  
 σκοτεινός, of blindness, 1326  
 σοί, not σοι, required, 435  
 σπάργανα, fig. for infancy, 1035  
 στάσιμον, Arist.'s definition of, p. 8  
 στέγειν, classical use of, 11  
 στέλλειν )( στέλλεσθαι, 434, 860  
 στέρξας, having formed a desire, 11  
 στέφη=*ικετηρία*, 911  
 στέλος=λαός, 170  
 στόμα, of a prophet, 426  
 στόματα, said of one mouth, 1218  
 συγγενής, with genit. or dat., 814  
 συγγενής, said of πότης, etc., 1082  
 συλλαβών, colloquial force of, 971  
 σύμμαχος, of gods, 774  
 συμμετρεῖσθαι, 73, 963  
 σύμμετρος, strengthens ξυνάδειν, 1113  
 σύμμετρος ὡς κλύειν, 84  
 συμφορά, classical uses of, p. 212  
 συμφορά, euphemistic for guilt, 99  
 συμφορά, of a happy event, 454  
 συμφυτεύειν, 347  
 σύν, 'by means of,' 656  
 σύν ἀνδράσιν=ἀνδρας ἔχων, 55, 123  
 σύν γήρα βαρύς, 17  
 συναλλαγαὶ δαιμόνων, 34  
 συνέρχομαι, to conspire with, 572  
 συνέστιος, implying a share in family worship, 249  
 συντιθέναι, to concoct a plot, 401  
 συντόμως, 810  
 σφας, σφέας, accent of, 1470  
 σχιστὴ ὁδός, the, 733, 1398  
 σχολῇ, adv., 434  
 σῶμα δρᾶν κακῶς, sense of, 642  
 σωτήρ, as epithet of τύχη, 80

## T

τὰ δέ, answering to τὰ μέν *understood* (after ὅσα), 1229  
 τὰ λῶστα ταῦτα (of which you speak), 1067  
 τᾶλας, last syllable long, 744  
 τε, irregularly placed, 258, 528, 694  
 τε, linking the speaker's words to those of a previous speaker, 1001  
 τε καὶ where καὶ alone would suffice, 487  
 τεκόντες, οἱ=οἱ γονεῖς, 999  
 τεκόντες, οἱ=ὁ πατήρ, 1176  
 τέλει, proposed versions for in 198, p. 219  
 τελεῖν (absol.), to perform (funeral) rites, 1448  
 τελεῖν εἰς, 222  
 τέλειος, τέλος, of marriage, 930  
 τερασκόπος, 605  
 τέχνη, human skill, 380  
 τῆδε...τῇδε (βλέπειν), to right or to left, 857  
 τηλικόσδε, 'so young,' 1508  
 τηρήσας, 808  
 τι, adv., 'perchance,' 969, 1401  
 τί δ' ἔστιν; 319, 1144  
 τί δ' ὄντιν' εἶπε; 1056  
 τί φημί; a startled cry, 1471  
 τί χρεῖας=τίς χρεῖα, 1174  
 τιμωρεῖν, 'to punish,' 107  
 τίς and ὅστις combined, 72  
 τις, indef., after noun with definite art. (ὁ κύριός τις), 107  
 τις with adv. force (ταχύς τις=ταχέως πως), 618  
 τις for ὅστις only in indirect question, 1144  
 τίς (ἔβας); 'in what spirit?' 151  
 τίς οὐ=πᾶς τις, 1526  
 τίς οὗτος, τίς...; for τίς οὗτος, ὅς, 1493  
 τοιόσδε, after noun with ὁ σός, 295  
 τοιόσδε, in appos. with explanatory adj., 435  
 τόκοι, labours of child-bed, 26  
 τόσος, rare in Soph., 570  
 τοῦ λέγοντος εἶναι, 917  
 τοῦτ' αὐτό, τοῦτο, 1013  
 τοῦτο μέν...τοῦτ' ἄλλο, 605  
 τρέφειν, said of the concomitants of one's life, 374

τρίδουλος, 1062  
 τρίτος, added, 581  
 τυρανίς, of the king as embodying king-  
 ship, 128  
 τύραννος, earliest occurrences of the word,

P. 5

τύραννος, probable etymology of, *ib.*  
 τύραννος=a 'tyrant' in our sense, 873  
 τύχη, idea of, 977

## Υ

ὑβρις, personified, 873  
 ὑμένοιος )( ἐπιθαλάμῳ, 422  
 ὑπεξαίρειν, 227  
 ὑπεξελών, proposed versions for in 227,  
 P. 222  
 ὑπὲρ ἄτας, 'to avert' ruin, 165, 183  
 ὑπερμάχεσθαι, ὑπερμαχεῖν, 265  
 ὑπηρετεῖν νόσφ, 217  
 ὑπὸ μνήμης, 1131  
 ὑπόρχημα, P. LXXV.  
 ὑποστρέφειν μερίμνης, 728  
 ὕπουλος, 1396  
 ὑποφορά, rhetorical, 1375  
 ὑφέρπειν, of rumour, 786  
 ὑφιέναι, to suborn, 387  
 ὑψίποδες, epith. of νόμοι, 865

## Φ

φαίνω, to set forth a story, 525  
 φάσκεω, = 'be confident,' 462  
 φάτις, of a divine message, 151  
 φέρειν )( φορεῖν, 1320  
 φέρειν πίστιν τινί, 1445  
 φέρεσθαι πλέον, to achieve more, 500  
 φέριστε, ὦ, rare in trag., 1149  
 φέρω=φέρομαι, 590  
 φέρω ἀγνείαν, 863  
 φεύγειν τι, to escape the penalty of it,  
 355  
 φῆμαι μαντικάι, 723  
 φήμη )( ὁμφή and κληδών, 43  
 φθερεῖσθαι, 272  
 φίλοι, powerful friends, 541  
 φοβεῖσθαι ἔς τι, 980  
 φοίνιος, poet. for θανάσιμος, 24  
 φοιτᾶν, sense of, 1255  
 φοράδην, form and senses of, 1310

φρονεῖν, senses of, 326, 1520  
 φρονήσας, 'having become sane,' 649  
 φυλάσσεσθαι παρὰ τινι, sense of, 381  
 φύσις (πέτρου, etc.), 334

## Χ

χαίρω πᾶσι, sense of, 596  
 χάλαζα, fig. uses of, 1279  
 χεῖν, of song, etc., 1218  
 χειρὶ τιμωρεῖν, as opp. to a fine or to  
 ἀτιμία, 107  
 χειρόδεκτος, ἀπαξ λεγόμενον, 902  
 χείρωμα, 560  
 χέρνιψ, 240  
 χερσίν=simply ἐργοῖς, opp. to λόγῳ, 883  
 χηρεύειν, 479  
 χθονοστιβής, 301  
 χιασμός, rhetorical, 538  
 χυνόζειν, 742  
 χορεύειν, typifying public worship gene-  
 rally, 896  
 χορεύεσθαι, 1094  
 χρεία, 'request,' 1435  
 χρεῖαν τινὸς ἐρευνᾶν, 725  
 χρυσέα, epith. of Hope, 157  
 χρυσομίτρας, epith. of Bacchus, 209  
 χωρίς='without evidence,' 608

## Ω

ὦς, final, with aor. indic., 1392  
 ὦς, as prep., 1481  
 ὦς, marking the mental attitude of the  
 subject to the verb, 848, 1174  
 ὦς and ὥσπερ, in comparison, with ellipse  
 of a verbal clause, 923, 1114, 1178  
 ὦς, added to a genit. absol., 11, 145  
 ὦς, with accus. absol., 101  
 ὦς ἂν, as='in whatever way,' P. 224  
 ὦς ἂν μή, 328  
 ὦς γυνή, 'in a woman's way,' 1078  
 ὦς (δοῦλος, 'for a slave'), 763, 1117  
 ὦς τεθραμμένον, 'which (*he says*) has been,'  
 etc., 97  
 ὥστε, confirms and continues the last  
 speaker's words, 1036  
 ὥστε γε, οὐχ, in reply, 1131  
 ὦ τᾶν, 1145

## II. MATTERS.

## A

**Abae**, temple at, 900

abstract for concrete (*τροφή=θρέμματα*),

1, 1248, 1396

'accent' defined, p. lxiv.

„ of *Βακχίος*, 1105

„ of *κήρυξ* (not *κήρύξ*) *τε*, 802

„ of *προσθή*, 1460 cr.

„ of verbal derivatives with short penult., 460

accented forms of pers. pron. preferable,

435, 574, 1479

accus. absol., 101

„ after *κυρείν*, *τυγχάνειν*, 1298

„ after notion equiv. to transitive verb, 31

„ at beginning of sentence, without any regular government, 216, 278, 1134

„ before infin., where dat. could stand, 913

„ before infin. with *εἶχομαι*, 269

„ cognate, 192, 264, 340, 422

„ cognate, denoting one's errand (*έρχομαι ἀγγελίαν*), 788

„ cogn. to verb of feeling (*τὸ ἔπος ἦδομαι*), 936

„ double, after *στέλλεσθαι*, 434

„ in appos. with *σέ*, instead of a vocative, 1119

„ in appos. with whole sentence, 603

„ of antecedent, prefixed to relative clause, 449

„ of *person*, after *ἦκειν*, 713

„ of place to which, 1178

„ temporal, almost adverbial in reference to a *season*, 1138

acting, probable style of old Greek, p. xxxi.

adj. agreeing with pers., instead of subst. with prep. (*ἐκτόπιος ἄγομαι*), 1340, p. 226

„ and adv. co-ordinated (*τί ἢ νέον ἢ πάλιν ὁρᾷς*), 155

adj., comparative, to be carried on to a second clause, 1204

„ compounded with noun of like sense with the subst. (*βίος μακράϊων*), 518

„ compound, equiv. to two distinct epithets (*ολόζωνος*), 846, 965

„ instead of adv. (*ὑστερος*), 222

„ instead of proper name in genit. (*Λαβδάκειος παῖς*), 267, 451, 1216

„ or pron., as epith. of a compound phrase (*τοῦμὸν φρενῶν δνειρον*, not *τῶν ἐμῶν*), 108

„ second, as epithet, following subst. (*τὰν γαμψώνυχα παρθένον χρησμοφδόν*), 1199, 1245

„ simple, instead of adj. with *ᾧν*, 412, 1506

„ transferred from subst. in the gen. to its dependent subst. (*τοσόνδε τόλμης-πρόσωπον*), 532, 832, 1375

„ verbal, in *-ός*, used as fem., 384

„ „ sigmatic form of, p. 225

„ „ with act. sense (*ἄψαυστος*), 969

adv., neut. plur., 883

Aeschylus, apparent reminiscence of, 1478

„ Theban trilogy of, p. xvi.

Agenor, 268

alliteration, rhetorical, 370

altars on the stage, p. 10

ambiguity of phrase, intended by the dramatist, 137, 261, 572, 814, 1167

anacolouthon (dat. for accus.), 353

„ (plur. subject, sing. verb), 60

„ through change of construction (*κεκλόμενος...προφάνητέ μοι*), 159

'anacrusis,' p. lxvi.

anapaestic paroemiac, spondees in, 1311

anapaests, excluded by Arist. from *σάσμα*, p. 8

antecedent, attracted into case of relative (accus.), 449

- aor. part., of a wish, hope, etc., 11, 649  
 „ „ with *γίγνομαι*, 957  
 „ „ with *ἔσομαι*, 1146  
 aor. referring to a moment just past, 337  
 Apollo, *προφήτης* of Zeus, 151  
 „ with attributes of Zeus, 470  
 „ as a pastoral god, 1103  
 aposiopesis, 1289  
 Arcturus, in Greek calendar, 1137, p. 230  
 Ares, the Destroyer, 190  
 Aristophanes of Byzantium, *ὑποθέσεις*  
 ascribed to, p. 4  
 Aristophanes, parodies tragic altercation,  
 548  
 Aristotle's criticisms on the *Oed. Ty-*  
*rannus*, p. xxiv.  
 „ *Κυμάτων πολιτεία*, pp. 4 f.  
 'arsis,' p. lxv.  
 Artemis *Ἐκκλεία* and *Ἀγοράα*, 161  
 „ with a torch in each hand, 207  
 art. as relative pron., 200 (lyric): 1379  
 (dialogue)  
 „ with abstract noun (*ἡ ἐλπίς*, 'hope'),  
 836  
 „ with infin. in dependent clause, 1232,  
 1388  
 „ with *καίρως*, 1050  
 „ referring to a previous mention, 845  
 article, with interr. pron., in repeated  
 question (*τὸ τί;*), 120, 291  
 Asclepiades of Tragilus, p. 6  
 Assos, the American exploration of, p. 228  
 Atlantic, the, w. limit of earth, 194  
 augment, syllabic, omitted, 1249  
 „ temporal, omission of, 68

## B

- blight, threefold, 25  
 'Branching Roads,' the, 733, 1398  
 brooches used as daggers, 1269  
 bull, the, type of a savage wanderer, 478

## C

- Cadmeia, the, of ancient Thebes, 20  
 caesura, irregular, in anapaests, 1310  
 children bought, to be sold as slaves,  
 1025

- choral ode, relation of to preceding *ἐπ-*  
*εισόδιον*, 463  
 choriambic rhythm, p. lxx.  
 choriambic verse, p. lxxvi.  
 chorus almost always close a play, 1524  
 Cithaeron, the glens of, 1025  
 clauses, 1st and 2nd contrasted, and 3rd  
 repeating 1st, 338  
 colloquial phrases, 336, 363, 971, 1008  
 comparison, elliptical form of (*οἰκίαν ἔχει*  
*μεῖζω τοῦ γέλτονος*), 467  
 condensed expression (*μία ἀπήνη ἦγε=*  
*μία ἦν, ἡ ἦγε*), 753, 1451  
 conditional statement of probable fact  
 (*τάχ' ἂν ἦλθε=probably came*), 523  
 conjectures by the editor, p. lxi.  
 „ of former critics, adopted in  
 this ed., p. lix.  
 construction changed (in answering a  
 question which prescribed a different  
 form), 1127  
 'contraction,' metrical, p. lxxv.  
 co-ordination of clauses, where we should  
 subordinate one to the other, 419  
 Corneille's *Oedipe*, p. xxxvi.  
 Creon, the, of Sophocles, p. xxix.  
*crepundia* (Roman), 1035  
 Cyllene, mount, 1104  
*Cyprian Lays*, reference to Oedipus in,  
 p. xiv.

## D

- dative after *ὁ αὐτός*, 284  
 „ with *βουλομένῳ ᾧν*, etc., 1356  
 „ after *δρυνμαι* (as='to attack'),  
 165  
 „ alone, in sense of dat. with *πρός*,  
 175  
 „ ethic (*πᾶσι κλεινός*), 8, 40, 596  
 „ local, 20  
 „ locative, 381, 422, 1266, 1451  
 „ modal (*ἀσφαλείᾳ*), 51, 909, 1228,  
 1526  
 „ „ cognate to idea of verb (*ἔπνψ*  
*εἶδεν*), 65  
 Daulia in Phocis, p. xviii., 733  
 'deed and word,' 72  
 'Delian,' epith. of Apollo, 154

deliberative subjunct., indirect forms of,  
72, 1256

Delphi, wealth of temple at, 152

„ topography of, 463

Dionysus, epithets of, 209 ff.

dual forms of 2nd pers., 1511: fem., of  
participle, etc., 1472

## E

echo, of one speaker's words by another,  
570, 622, 1004

editions of the play, p. lxi.

elemental powers, the, profaned by an  
impure presence, 1427

elision of σέ, etc., though emphatic, 64

„ of δ' at end of verse, 29

ellipse of verbal clause after ως, 923

entrance, stage, for one coming from the  
country, 78

epanaphora, figure of, 25, 259, 370

epexegetic clause, after an adjunct., 57

'episode,' Arist.'s definition of, p. 8

epithet of agent transferred to act (γάμος  
τεκνῶν καὶ τεκνούμενος), 1214, 1229

„ placed after a subst. which has  
art. and adv. phrase before it (τὸν ἤδη

Δαῖον πάλαι νεκρόν), 1245

• 'epode' in choric songs, p. lxvii.

Eubulus, the comic poet, the *Oedipus* of,  
p. xxxiii.

Euripides, the *Oedipus* of, p. xvi.

„ *Phoen.* 1758 ff., 1524 cr.

'exodus,' Arist.'s definition of, p. 9

expansion of verses in MSS., 1264 cr.

## F

'falling' verse or sentence, p. lxix.

false characters soon betray themselves,  
615

festivals, Greek, bound up with family  
life, 1489

figurative and literal expression half-  
blended, 866, 1300

Fortune, *Oedipus* the son of, 1081

fusion of two modes of expression, 725

fut. indic. after ἔνθα μή, 1412

„ „ of wish, resolve, etc. (βουλή-  
σομαι), 1077, 1160, 1446

„ in -ισω and ἰώ, 538

fut. interrog., with οὐ, commands, 430,  
1140

„ 'middle' as pass., 672

„ optative, 538 f., 792, 796, 1271 ff.

„ partic. with art., 297

„ perfect, 411, 1146

## G

genitive, absol. of subst. without partic.,  
966—1260

„ absol., with subject understood  
(ἄρχοντας, when one rules), 629, 838

„ after adj. of active sense, 885

„ after ἄτιμος, 788

„ after compound adj. denoting  
lack (ἄχαλκος ἀσπίδων), 190

„ after ἐπώνυμος, 210

„ after νόμοι (laws prescribing  
things), 865

„ after πολυστεφής, 83

„ after προστάτης, etc., 303

„ after verb of rising or raising, 142

„ after verb of taking (ἔλη μου),  
1522

„ attributive, forming one notion  
with a subst. which has an epithet  
(τοσόνδε τῶλμης πρόσωπον), 532

„ „ (γῆς τις, one of the land),  
236

„ „ (προστάτου γράφε-  
σθαι), 411

„ „ (τί ἐστιν ἐκείνου; in  
him...?), 991

„ „ with infin. (οὐ παντός  
ἐστι ποιεῖν), 393, 917

„ causal (τῆς προθυμίας), 48, 697,  
701, 1478

„ „ (ικτὴρ πόνων), 185, 497

„ depending on subst. implied in  
adj. (ὦν ἀνάρητος), 179, 1168

„ =an adj. of quality (στολὴς τρυφᾶς,  
i.e. τρυφερά), 1463

„ objective (ἀλλή κακοῦ), 93, 218, 647

„ defining (τὰ φιλτατ' ἐκγόνοι),  
1474

„ of source (φροντίδος ἔχχος), 170,  
312, 473, 681

„ of parent (μητρός), 1062

genitive, of place *from which* an act is done (*δχου*), 808  
 „ of place *whence*, 152, 192  
 „ of things needed, after *εἰς δέον*, 1416  
 „ partitive, 240  
 „ „ after *ἐχέω*, 708  
 „ „ „ *περὶ*, 673  
 „ „ in *ὡς ὁργῆς ἔχω*, 345  
 „ „ of point to which (*εἰς τοῦτ' ἀνοίας*), 771  
 „ simple, after *λύω*, 1350  
 goad, driver's, with two points, 809  
 god, an unseen, the agent, 1259  
 Greeks, their unity expressed in religious rites, 240

## II

happiness, to be predicated of no one before death, 1529  
 Harvard, *Oedipus Tyrannus* at, p. xlviii., p. 201  
 Helicon, nymphs of, 1109  
 herald, sacred functions of, 753  
 Hermae, supposed reference to mutilation of, 886  
 Hermes, 1104  
 Hesiod, reference by, to *Oedipus*, p. xiii.  
 hiatus (*εἶ τοθ'*, as if *f* preceded *t*), 959: in lyrics, 1202 f.  
 Hippocrates, references of, to *Arcturus*, p. 231  
 Homer, an echo of, 1325  
 Homeric poems, notices of *Oedipus* in, p. xii.  
 Homeric practice as to syllabic augment, 1249  
 'honesty the best policy,' 600  
 house of *Oedipus*, general plan of, 1241  
 'hyperbaton,' 1251  
 'hyporcheme,' defined, p. lxxxv.  
 hyporcheme in place of stasimon, 1086

## I

iambic trimeters interrupted by short phrases, 1468  
 imperfect, not admissible in 1311  
 „ of intention or menace, 805, 1454  
 „ of *τίκτω*, instead of aor., 870

imperfect, of willingness (*ἐδέχου*), 1391  
 „ partic. (*ὁ παρών=ὁς παρῆν*), 835  
 „ referring to a result of effort (*εὗρισ-κον*, was able to find), 68  
 „ and aor. joined in a condit. sentence, 125  
 „ indic., of obligation etc. (*ἐδεῖ*), 256, 1368  
 improbability, element of, in the plot, noticed by Aristotle, p. xxv.: how treated by the moderns, p. xlv.  
 incense in propitiation, 4, 913  
 indefin. pronoun (*τις*) after noun with art., 107  
 indirect discourse turned into direct, 1271  
 infin. after *ἐξευρίσκειν*, 120  
 „ after *ἐπισκοπεῖν*, 1529  
 „ after *λέγω* etc. as=*iubeo*, 350  
 „ alone, instead of infin. with *ὥς* (*τὸ δ' ὁρθὸν εἰπεῖν*), 1221  
 „ and accus. in prayer (*subaud.* *δός*, etc.), 190  
 „ defining an adj. (*ἀτλητος ὁρᾶν*), 792, 1204  
 „ „ a phrase, 1169  
 „ exegetical (*ἐξαιτῶ σε τοῦτο πορεῖν*), 1255  
 „ =an accus. of respect (*φρονεῖν τα-χύς*), 617  
 „ for imperat., 462, 1466, 1529  
 „ of plup. with *ἄν*, 693  
 „ of purpose, with verb of 'going,' etc., 198  
 „ understood after *χρῆν*, 1184  
 „ with art.=an accus. of respect, 1417  
 „ without *ἄν*, representing an optat. without *ᾧστε* (*εἰκάσαι*), 82  
 „ with *τὸ μή* (*οὐ*), 1232, 1388  
 interrogative (*τίς*) and relative (*ὅστις*) pronouns combined, 71  
 Iocasta, the Sophoclean, character of, p. xxviii.  
 Ionic 3rd plur. (*ὀψοίaro*), 1273  
 „ verse, p. lxxvii.  
 Ionicisms in trag. dialogue, 304  
 'irrational syllable,' p. lxx.  
 Ismenus, Ismenion, 21

Ister, the river, 1227

iteration of a word, rhetorical, 370, 1330

## J

Julius Caesar wrote an *Oedipus*, p. xxxiii.

## K

King, etc., summoned forth by visitors, 597

'kommos,' a, defined, p. 9

„ structure of the rst, p. lxxviii.

„ the 2nd, almost a monody, p.

xc.

## L

laurel, worn by *θεωποι* returning from Delphi, 83

Laurentian MS., general relation of to the others, p. liv.

laws, the 'unwritten,' 865

leaping from above,—fig. of an evil *δαίμων*, 263, 1300

life, the, the guest of the body, 612

logaoedic verse, p. lxx., n.

logographers, the, references of, to *Oedipus*, p. xv.

Loxias, 853

Lycia, haunt of Artemis, 208

lyrics, relation of the form to the matter of, p. xciv.

## M

Maenads, 212

manuscripts used in this edition, p. lii.

market-place, statue of Artemis in, 161

masc. subst. used as fem. adjunct. (*σωτήρη τύχη*), 80

„ dual instead of fem., 1472

mesode in choric songs, p. lxxvii.

metaphor, a trait of Sophoclean, 866, 1300

„ substituted for simile, p. 226

'monodies' in Tragedy, p. lxxviii.

## N

Nero fond of acting *Oedipus*, p. xxxiii.

neut. adj. or pron. referring to masc. or fem. noun, 542

„ referring to men (*οὐδὲν κακὸν* for *οὐδεὶς κακός*), 1195

Nymphs, the, 1099

J. S. I.<sup>3</sup>

## O

*Oedipodeia*, the, a lost epic, p. xiii.

*Oedipus*—feels his own fate as separating him from human kind, 1415

„ the Sophoclean, character of, p. xxvii.

Olympia, *μάντεϊς* at, 901

Olympus, the sky, 867

optat., after secondary tense, replacing subj. with *ἄν*, 714

„ in dependent clause, by attraction to optat. of wish, etc., 506

„ instead of subj. with *ἄν*, after primary tense, 315, 979

„ representing a deliberative subjunct. after a secondary tense, 72, 1256

„ simple, where optat. with *ἄν* is more usual, 1296

„ with *ἄν*, deferential, 95, 282, 343

„ with *ἄν*, expressing one's conviction, 1182

oratio obliqua, 1271

order of words, abnormal (*τὸν ἤδη Ἀδίου πάλαι νεκρόν*), 1245

„ (*ὅπως, οὐκέτ' οἶδ'*, *ἀπόλλυται*), 1251

„ (*ὁρᾶν μόνοις τ' ἀκούειν*), 1430

„ (*τὰ πάτρια λόγῳ*, for *τ. λ. π.*), 1394

*oscilla* (Roman), 1264

oxymoron, 196

## P

paean, the, in metre, p. lxxx.

Pallas, Theban shrines of, 20

paradoxical phrases such as *ἐν σκότῳ ὁρᾶν*, 997, 1482

Parnassus, snow-crowned, 473

paronomasia (*χρησίμῳ χρήται*), 878

partic. as tertiary predicate, 1140

„ continuing a question which another speaker has interrupted, 1130

„ epithet of agent, transferred to his act, 1214

„ equiv. to protasis of a sentence, 117

„ imperf. (*ὁ παρών = ὅς παρῆν*), 835

„ )( infin., after *εἰ μοι ξυνεῖη μοῖρα*, 863

„ in nomin., instead of accus. and infin. (*ἄλλῃ νοσοῦσ' ἐγώ*), 1061, 1368

partic., irregularly replaced by finite verb,  
1134  
,, modal, answering to a modal  
dative, 100  
,, (*ὦν*) omitted, 412, 966  
,, or adj. equiv. to an adv., 963  
,, =protasis with *εἰ*, 1371  
,, with *γε*, instead of finite verb, in  
a reply, 1011  
,, with *μέμνημαι*, 50  
,, with *παραρρίπτω*, 1494  
parts, cast of the dramatic, p. 7  
pastoral epithets of Apollo, 1103  
patrons of *μέτοικοι*, 411  
pauses, metrical, p. lxvi.  
perf. of final result (*εὐρήσθαι*, 'found once  
for all'), 1050  
person, the third, for the first, 535  
Phasis, the river, 1227  
Pherecydes of Leros on Oedipus, p. xv.  
Philocles, traditional defeat of Sophocles  
by, p. xxx.  
Pindar, reference of, to Oedipus, p. xiv.  
plague at Athens, supposed allusion to,  
p. xxx.  
pleonasm, 408  
Pliny, references of, to Arcturus, p. 231  
Plunteria, festival of the, 886  
pluperf. infin. with *ἄν*, 693  
plural, allusive, for singular, 366, 497,  
1091, 1359, 1405  
,, neuter as adverb, 883  
pollution, feared from contact with the  
blood-guilty, 1415  
Polus, the tragic actor, p. xxxi.  
position, irregular, of a *second* epithet,  
1199  
,, unusual, of words, giving em-  
phasis, 139, 278, 525  
positive and negative joined (*γνωτὰ κοῦκ  
ἄγνωτα*), 58  
,, (verb) to be evolved from nega-  
tive, 241  
power, the substance of, better than the  
show, 599  
predicate, adj. as, after subst. with art.,  
672, 971  
prep., following its case, 178, 525

prep., between two nouns, governing  
both, 734  
,, needlessly added (*ξύναυλος πρὸς  
χώροις*), 1126  
present infin. after *εὔχομαι*, 892  
,, indic. or partic., denoting a per-  
manent character, 437  
,, historic, 113  
proleptic use of adjective, 98  
'prologue,' Arist.'s definition of, p. 8  
pronoun in appos. with following subst.  
(*τάδε...τάσδ' ἀράς*), 819  
,, possessive, for genit. of pers. pron.  
(*σὸς πόθος*), 969  
,, relat., as last word of verse, 298  
,, relat. instead of demonstrative,  
after a parenthesis, 264  
,, with causal force (*ὅσα=ὅτι τοσ-  
αῦτα*), 1228  
,, redundant, 248, 385, 407  
proöde in choric songs, p. lxvii.  
prophecy, Greek view of, 708

## Q

'quantity,' metrical, defined, p. lxiv.  
,, of vowels before *κρ*, 640

## R

rain, symbol of water generally, 1427  
recognition of children by tokens, 1035  
redundant expression, 1126, 1463  
repetition (*ἀστὸς εἰς ἀστούς*), 222, 248, 261  
,, in euphemism (*βλαστοῦσ' ὅπως  
ἐβλαστε*), 1375  
,, in lyric lament, 1193, 1330  
,, of one speaker's words by an-  
other, 548  
,, of the same word, at a short  
interval, 517  
resident-aliens at Athens, and their pa-  
trons, 411  
'resolution,' metrical, p. lxv.  
revivals, recent, of Greek plays, p. xlvii.  
rhetoric, figures of, 370, 538, 1375  
,, *πίστεις* of, 1420  
rhythm defined, p. lxiv.  
rhythmical 'sentence,' the, p. lxvi.  
,, 'period,' the, p. lxviii.

riddle of the Sphinx, pp. 6, 228  
 'rising' rhythmical sentence, p. lxxiii.  
 rivers, representative, 1227

## S

sacrifices, excommunication from, 240  
 seasons, the, Greek reckoning of, by the stars, p. 231  
 Seneca's *Oedipus*, p. xxxiv.  
 sentence, structure of, changed as it proceeds, 159, 587  
 slaves, home-bred, most trusted, 1123  
 Solon's saying, 1529  
 Sophocles, and the modern dramatisers of the story—essential difference between them, p. xlv.  
 „ general characteristics of his style, p. lvii.  
 „ new traits of the story invented by, p. xvii.  
 Sphinx, death of, 1198  
 „ Egyptian, Asiatic and Hellenic types of, p. 226  
 „ relation of, to the Oedipus-myth, p. 227  
 „ riddle of, pp. 6, 228  
 „ winged, 508, pp. 227 f.  
 stars, the wanderer's guides, 694  
 stasimon, Arist.'s definition of a, p. 8  
 State, rivalry in service of the, 880  
 subject of verb indefinite, 904  
 subjunct. after ὅς without ἄν, 1231  
 „ deliberative, 364: λέξω doubtful, 485: usu. aorist, 651  
 „ without ἄν, 317  
 suppliants, their branches, 3  
 „ touch the hand, 760  
 syllabic augment omitted, 1249  
 'syncope,' p. lxv.  
 synizesis, 555, 1002, 1451, 1518  
 „ of υ rare, 640  
 synonym used, instead of repeating the same word, 54

## T

table brought in for a meal, 1463  
 Teiresias, the, of Sophocles, p. xxix.

text of Sophocles, general condition of, p. lviii.  
 Théâtre Français, the, *Oedipe Roi* at, p. xlix.  
*Thebaid*, the 'cyclic,' fragment of, p. xiv.  
 Thebes, topography of ancient, 20, 1378  
 'thesis,' p. lxv.  
 'Thracian,' epith. of Euxine, 196  
 time the test of worth, 614, 1213  
 title of the *Oedipus Tyrannus*, p. 4  
 tmesis, 27, 199  
 tribrach, apparent, for cyclic dactyl, p. lxxxix.  
 „ in senarii, usual limits to use of, 537, 719  
 trochaics, in what sense excluded from *σνδαμα*, p. 9  
 tunic, women's Doric, 1269  
 tyrannis, the Greek, 541

## V

verb, left to be understood, 683, 1037  
 „ (or partic.) to be supplied from a cognate notion (*νομιμας* from *ιδών*), 538  
 „ referring to two subjects, though appropriate only to one, 116  
 verbal adjective, sigmatic form of, p. 225  
 verse, beginning with word which closely adheres to preceding verse (*πρσ'*), 1084  
 „ rhythm of, suited to the thought, 332, 719, 738, 1310  
 vocative of *Οιδίπους*, 405 cr.  
 Voltaire's *Oedipe*, p. xl.  
 „ criticisms, p. xlii.

## W

west, the region of the Death-god, 178  
 women, position of, 1078  
 „ presence of, at festivals, etc. 1489

## Y

year, popular division of, by the stars, p. 231

## Z

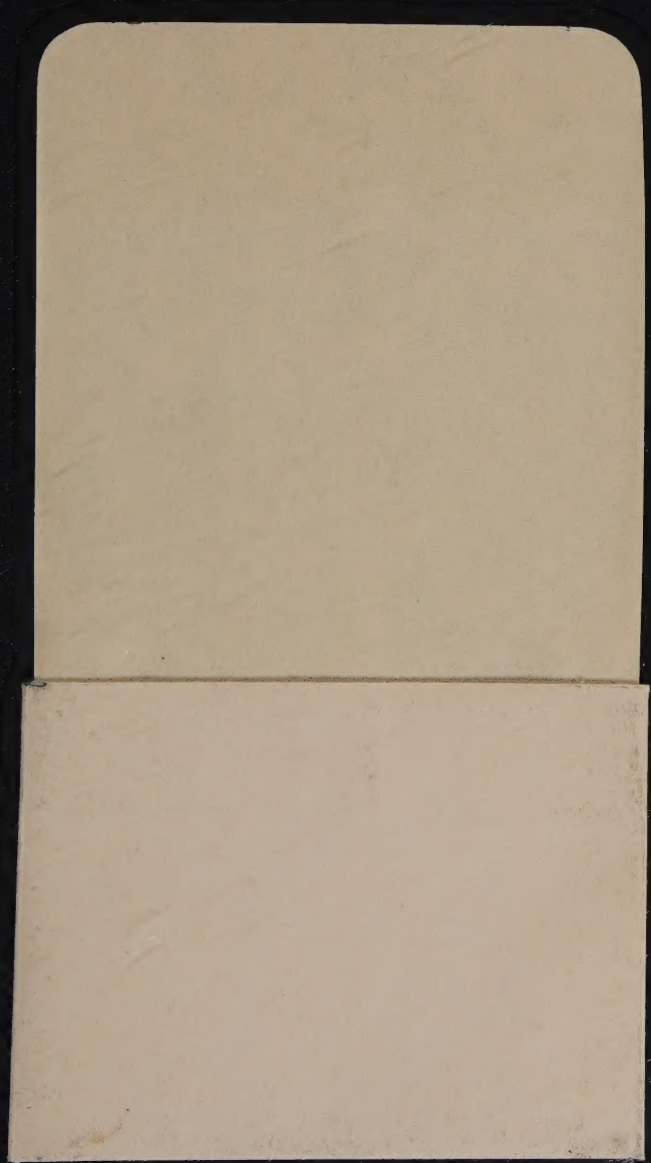
zeugma of verb, 116

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